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# STAR WARS INSIDER

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**ALL-NEW**  
interviews with  
CAST & CREW

Pernilla August  
Peter Walpole  
Ben Burtt

Secrets of the Set  
**Revealed**  
page 64

Cantina Crawling with  
John Ostrander

Eduardo Sanchez  
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**EXCLUSIVE**

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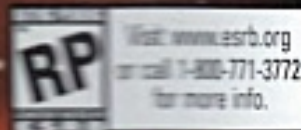
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## THE ULTIMATE CHALLENGE!



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One of Sweden's most celebrated actresses returns to the role that made her famous around the world.

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Feng Shui is only the beginning.

### 38 Ben Burtt The Sound & the Vision

He began as sound editor of a little-known production helmed by an unknown maverick writer/director. Today he's film editor of the most anticipated movie of the 21st century.

#### ON THE COVER

Ewan McGregor plays Obi-Wan Kenobi in *Star Wars: Episode II*. Photo by Sue Adler.



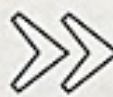


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# ALL RIGHT, ALL RIGHT, YOU OLD SMOOTHIE.

## HERE'S THE NEW BEHIND-THE-SCENES MAGAZINE UPDATE



For months and months it was all we heard: "Where's *Insider*? Why haven't I gotten *Insider* 51? It's been forever since I got an *Insider*. What's going on?"

So as soon as we could, we got *Insider* 51 to you. Then we got 52 out, and then 53. Now we're hearing people say, "Hey, isn't this a bimonthly magazine? Slow down! I just got 52, and I hear 53 is in stores!"

That was all motivated by unphotogenic magazine scheduling stuff that happens because of print schedules and advertising concerns and... well, frankly I don't understand it either. Our production manager, John Dunn, just hands us a schedule and says, "To get it out by this date, you gotta have it to me by this much earlier date. And if you don't, then the world ends." It's hard to argue with such clear-cut eschatology, so we just do it.

You can probably already feel the change now, though. How things are going better, smoother with *Insider*. Issue 54 is our very own Battle of Yavin-style turning point. In fact, I've christened this issue the "smoothie" issue. This is the issue where things really start smoothing out on your end. What's so smooth about it, you might ask?

**SMOOTH THING 1.** This issue probably hit you about two months after issue 53, and issue 55 will hit two months after this one. Just like a smooth bimonthly magazine should.

**SMOOTH THING 2.** *Insider* is back up to a healthy page count—96 pages! Fat as a Hutt—bo shuda, y'all!

**SMOOTH THING 3.** Squarebound binding means this puppy will sit on your shelf and you can tell what issue you're looking at from the spine. Neat!

**SMOOTH THING 4.** We had a momentary crisis when we couldn't figure out how to get *Raiders of the Lost Ark* AND *Star Wars* on the same cover. Then we thought, "Why choose? Let's do both!" So we put a flippy cover on it to help us celebrate the 20th anniversary of *Raiders*!

**SMOOTH THING 5.** Our subscription service, PCS, helps get things straight for you, so you don't have to wait for me to email you back about your subscription questions. You can call them at 1-800-692-3836 or email them at [SWInsider@pcspublink.com](mailto:SWInsider@pcspublink.com). Suh-mooth!

**SMOOTH THING 6.** Chocolate pudding. It has nothing to do with this issue, but man, does it go down smooth. I loves me some chocolate pudding.

As always, let us know what you think.

—JEFF

Jeff Quick, Editor-in-Chief

STAR WARS INSIDER 5

### ON THE OTHER COVER

*Raiders of the Lost Ark* turned 20 this year. Did you remember to send a card? Did you at least call? I didn't think so...





# STAR WARS

## INSIDER

ISSUE NUMBER 54

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REBEL RUMBLINGS

We're still getting some mail on issue 51, and of course all the regular mail we get.

## Hey, We're All Friends Here

I have been getting the *Star Wars Insider* at newsstands ever since I became a fan of the license. Coincidentally, that was shortly before the special edition movies came out.

Now, with the takeover of the magazine by Wizards, I see that issue 51 should already be out and 52 in the next couple weeks. The last issue I got was the Hayden Christensen interview issue, #50. This made me wonder about the time lapse between issues and how the news will be covered in the magazine for that time.

Is #51 the "tribute issue"? Were there any magazines only sent to subscribers and not newsstands? (If that is the case, please make them available to buy online at least.) Was issue 51 released some time ago?

With these concerns out of the way, I wish to address the new owners of the *Insider*. You are also the publishers of the new *Star Wars Gamer* magazine. I would hate to see the same news and features in both magazines. This was my major problem with having the *Star Wars Galaxy* (or *Galaxy Collector* as it became known eventually) and the *Insider*, a few years ago.

Another concern is the seemingly limitless Wizards company. It runs many other popular licenses (*Magic*, *Pokémon*, etc.) as well as a vast amount of *Star*

Wars material. I hope the magazines are not influenced by competition with other companies (e.g. Decipher, who also sells card games that compete with *Magic* and *Pokémon*, namely the three *Star Wars* games, the *Star Trek* game, and upcoming *Lord of the Rings* games.) If Decipher withholds information from your company, then the magazines and the fans will suffer.

I hope that these concerns do not become a problem. I trust that Wizards can handle the *Insider* and any difficulties that arise. Thank you very much.

**TOM McMEKIN**  
Butler, PA

You probably know this by now, but issue 51 was only sent to subscribers. We are working on getting the few extra copies we have here up for sale on [swfan.wizards.com](http://swfan.wizards.com). Check in with the site every once in a while to see.

I don't think you'll see an overlap problem between *Insider* and *Gamer*. We've intentionally separated their functions. Basically, *Gamer* is about the *Star Wars* fiction. *Insider* is about *Star Wars* nonfiction. If you want to know about life inside the *Star Wars* universe, and enjoy actively taking part in the *Star Wars* fantasy, then *Gamer*'s got the goods for you. If you're a movie buff and enjoy the real-world goings-on around *Star Wars*, then *Insider*'s the magazine for you. If you like 'em both, you can get both. Easy.

Although Wizards is a large company, and is owned by Hasbro, which holds many more

*Star Wars* licenses, we on staff are committed to the fans, and to *Star Wars*. We have no inter-company rivalries, and no grudges. We just want to give you great magazines.

## George's Marvelous Job

The George Lucas interview in *Star Wars Insider* #52 was superb. George apologizes for not spending more time on the interview, but he did a marvelous job. I like his attitude; the story must come first and if the story is dark, well, then that's how it must be and the audience must do what they must to understand that this is the overall picture of *Star Wars*. Fans of *Star Wars* must accept the story the way it was meant to be. I am looking forward to Episode II and want to know more about the Clone Wars. George is a genius in masterminding and mapping out the full story of *Star Wars*. It's amazing how this film will be 2/3 action and 1/3 animated.

**PAUL DALE ROBERTS**  
Elk Grove, CA

## The Time Is Now

When is the new, updated web site going to be ready? I'd like to buy 2 packs of real stands with the *Star Wars Insider* logo. I also can't wait to order the carbon freeze chamber.

**SCOTT**  
Binghamton, NY

Wait no longer! Go ye hither to [swfan.wizards.com](http://swfan.wizards.com) and commence ordering. With my blessing.

» CONTINUED ON PAGE 70



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# EPISODE II PREQUEL UPDATE

CONDUCTED IN APRIL, 2001

BY DAN MADSEN

**RICK, YOU'VE BEEN SHOOTING ADDITIONAL SCENES IN ENGLAND FOR THE PAST FEW WEEKS. HOW IS THAT GOING AND WHAT KIND OF WORK ARE YOU DOING?**

Well, I have been here for about 35 days. I've got a lot of the old team back—Gavin Bocquet, Peter Russell, Peter Heslop who is our production manager. We have Giles Nuttgens, who was our second unit Director of Photography on Episode I and is photographing our pick-ups. We have got about 12 days of pick-ups. We're shooting all of this at Ealing Film Studios.

**WHY DID YOU CHOOSE EALING?**

I've done a lot of work here. I did *The Singing Detective* and *Star Wars* here during the 80's and it's a lovely little studio. It's very compact and it is very easy to work out of because it has two reasonably small stages. All of the workshops are around it so you don't have to walk miles to get to them. We don't have to share it with anyone—we basically have the whole place to ourselves. When you're doing this kind of intense work, moving back and forth from one stage to another two or three times a day, it is important to have interconnecting stages. It is a

wonderful place to make a movie. It also happens to be the place where Alec Guinness first started his film career. He filmed all the Ealing comedies at this studio so it is kind of sweet and nice to be here.

**CAN YOU EXPLAIN THE KIND OF WORK YOU ARE DOING AT EALING?**

Well, when you are doing a film as complicated as *Star Wars*, what happens is that you shoot the bulk of the film all at one time. You want to try to get through all the difficult stuff, all the major set pieces, the major special effects—all the really complex stuff,



A photograph of a woman and a man on a film set. The woman, on the left, is wearing a red, textured, short-sleeved dress and red high-heeled sandals. She is holding a blue water bottle. The man, on the right, is wearing a dark brown Bith costume with a tall, pointed headdress. They are standing in front of a set that includes a large, arched doorway with a yellow glow and a wall with stylized, glowing symbols. The overall lighting is warm and dramatic.

# DATE

WITH RICK MCCALLUM  
[PRODUCER]

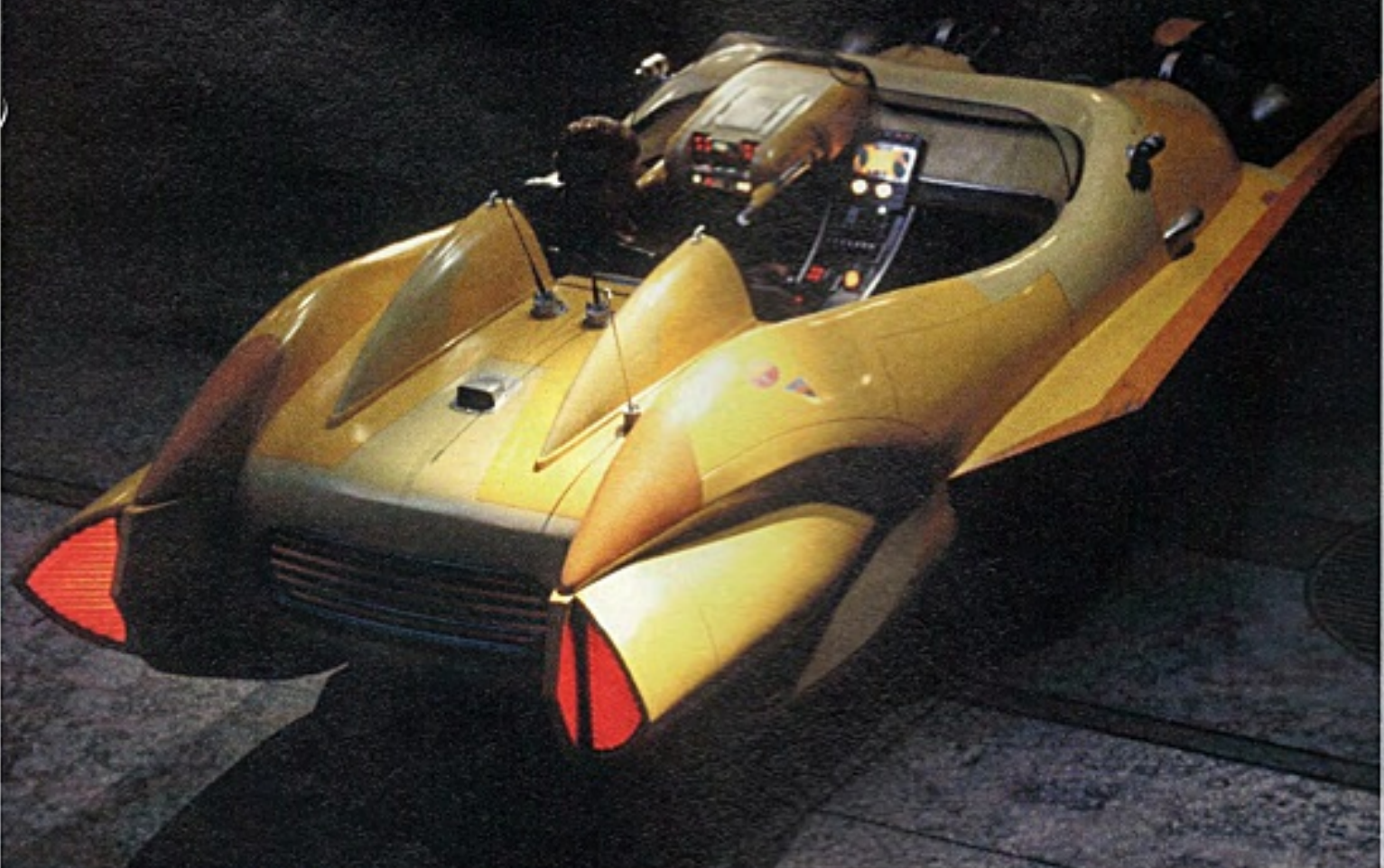
[PRICING] A human and a Bith-costumed extra prepare to be "atmosphere" for several Episode II scenes. Photo by Sue Adler.

[THIS PAGE] A typical Coruscant couple, or a dignitary slumming? This intriguing pair is on the set of an alley outside a swinging nightclub deep in the depths of the city-planet. Photo by Sue Adler.

EPISODE II PREQUEL UPDATE



"SOMETIMES THERE ARE SPECIFIC PARTS YOU WANT TO EXTEND BECAUSE YOU LIKE THE ACTOR SO MUCH. WE'RE DOING ALL OF THAT RIGHT NOW. IN FACT, WE WILL BE DOING MORE OF THAT IN THE FUTURE AS WELL." —RICK MCCALLUM



[THIS PAGE, CLOCKWISE FROM TOP] Anakin Skywalker (actor Hayden Christensen) lands his speeder deep in the Coruscant cityscape. » Lucasfilm Documentarian Tony Kaplan captures behind-the-scenes footage on an Australian soundstage as a generator unit is moved into place on a Coruscant set. » Taking a rest between shots, Ahmed Best, who plays Jar Jar Binks, has a clear view without the mask and headpiece that gives actors the proper sightline to the digitally-added Jar Jar. Photos by Sue Adler.





» CONTINUED FROM PAGE 8

location work, etc. on the main shoot. You want to get through that as quickly as you can. You then edit the film and it's like rewriting an article—you cut and paste and change things. When you are writing, you just have to make up the dialogue, but when you are filming you have to go back and reshoot. It is actually not so much reshoots but additional shooting. Often when you are shooting, things are out of continuity—you film the ending first and so on. Everything is filmed out of order. What happens as a result of that, is that some actors never meet each other and you watch it in the editing process and you realize that there were scenes you could have filmed which would have made that scene more intense or you think "Gee, I would like to develop this character a little more or add more of that, etc." Sometimes, you think, "Maybe this action sequence isn't long enough" or maybe it's too long or you need another dialogue scene to cement this relationship. We've always done this. We did it since day one on *Young Indy*, we did it on *Episode I*—we went back and shot three or four times. They're just little bits and pieces,

things which make the film that much better. Things that maybe weren't as clear as you thought they could be—maybe they need a little more illustration. Sometimes they are just little moments that need to be extended. Sometimes it may be that there was a moment where you wished you had had another look from another actor and you didn't get it because you thought it was fine when you were shooting. Sometimes there are new sequences—we have a new sequence we are filming that is something we had never even thought of for *Episode II*. It came to us after we finished shooting. Sometimes there are specific parts you want to extend because you like the actor so much. We're doing all of that right now. In fact, we will be doing more of that in the future as well.

» CONTINUED ON PAGE 14

[BOTTOM, RIGHT] Count Dooku (played by actor Christopher Lee) is a charismatic separatist who has a commanding presence in *Episode II*. Photo by Paul Tiller.



[ABOVE] Director George Lucas operates a Sony 24P digital camera as Script Supervisor Jayne-Ann Tenggren looks on during location filming in Plaza D'España, Seville, Spain. Photo by Lisa Tomasetti.

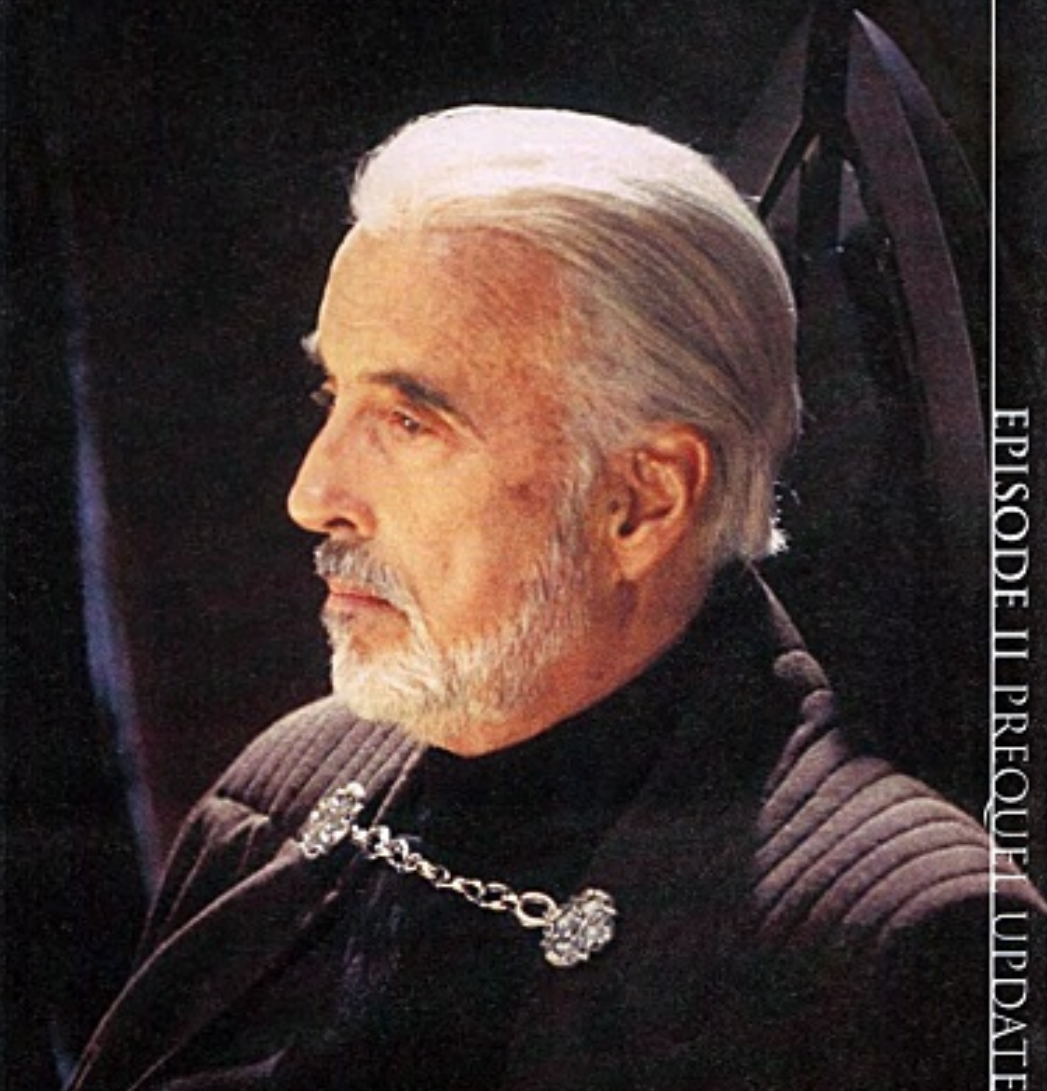


[BELOW] Award-winning Australian film actress Susie Porter plays waitress Hermoine Bagwa in *Star Wars: Episode II*. Photo by Lisa Tomasetti.

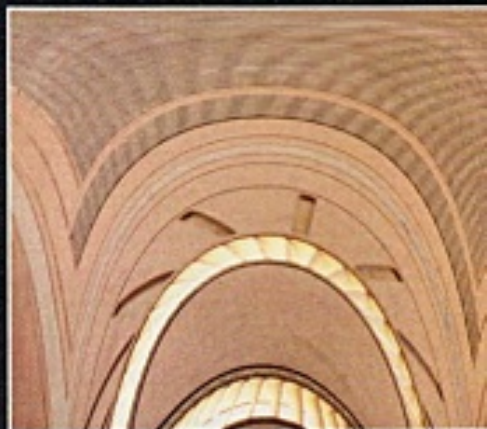


[ABOVE] A giant baby bottle? Part of a time machine? Or a piece of a light fixture in a Coruscant nightclub? All will be revealed in *Star Wars: Episode II*. Photo by Giles Westley.

[BELOW] Actor Ahmed Best interviews Stunt Coordinator Nick Gillard for a segment of "on location" for *starwars.com*, filmed by Documentarian Spencer Sussner. Photo by Sue Adler.







## GEORGE LUCAS SELECT

Photo by George Lucas

[IMAGES HAND-PICKED BY THE DIRECTOR]



Photo by George Lucas





Photo by Sue Adler



Photo by Sue Adler

While George Lucas is making Episode II, he wants to share some personally selected moments of the process with Star Wars fans. These photos first appeared on the official web site, [www.starwars.com](http://www.starwars.com). They appear here in an enhanced, printed version for the first time.



Photo by George Lucas



"I THINK THE ABILITY TO KNOW THAT WE CAN DO ANYTHING IS THE GREATEST ADVANTAGE THAT WE FIRST PUT INTO MOTION ON *YOUNG INDY*." —RICK MCCALLUM



[TOP] Obi-Wan Kenobi (played by actor Ewan McGregor) and his Padawan Anakin Skywalker (actor Hayden Christensen) confer with Padmé Amidala in her Coruscant apartment. Photo by Sue Adler.

» CONTINUED FROM PAGE 11

**IT'S REALLY A WORK IN PROGRESS.**

Absolutely. It's really no different than writing or painting or doing a stage play—you practice it every night until you get to the big city stage. Traditionally, people have not done that in filmmaking and they should restructure their films around doing that more often because I think the end result would be better movies.

**YOU MENTIONED *THE YOUNG INDIANA JONES CHRONICLES* EARLIER. WHAT DO YOU BELIEVE ARE THE MOST VALUABLE LESSONS YOU LEARNED FROM THAT PROJECT THAT YOU ARE NOW UTILIZING FOR EPISODE II?**

I think the best thing is that we have managed to find a large group of talented film people from all over the world and that we can go and work in virtually any country we want to and feel safe and feel that we have a really great crew. We have a crew that has



[ABOVE] Damsé, played by Australian actress Rose Byrne, is a handmaiden to Padmé Amidala. Photo by Paul Tiller.

[RIGHT] Padmé Amidala (played by actress Natalie Portman) lies awake in the bedroom of her Coruscant apartment. Photo by Sue Adler.





been with us for almost ten years. We've made so many different moves from location to location, we have traveled to over 40 countries together now—that has created an environment where we all work well together and we are a close-knit group. We are meeting more and more people with our last trip to Australia—we have a brand new shooting crew that we never had before and they were fantastic. I think the ability to know that we can do anything is the greatest advantage that we first put into motion on *Young Indy*. There is nothing that is going to be so overwhelming that we're going to get upset or freaked out about it.

**IS IT SAFE TO SAY NOW THAT ANYTHING GEORGE CAN ENVISION YOU**



[ABOVE] Director George Lucas is always wrapped up in his work, sometimes literally as well as figuratively on the set of episode II. Photo by Lisa Tomasetti.

**CAN DO? WITH THE CURRENT TECHNOLOGY AND INTERNATIONAL CREW YOU CAN PRETTY MUCH BRING HIS VISION FULLY TO LIFE?**

Absolutely! But that's not just with George—that's with all filmmakers today. For the first

time in film history a writer can write anything he wants to and we have the tools and the technology to be able to bring it to life. Now that doesn't mean it's going to be any good, it doesn't mean it's going to work. But, if it's good, artistic, and beautifully thought out, then it can be done successfully. 🙌



[TOP] This magnificent setting in Lake Como, Italy, will be a new location on the planet Naboo in Episode II. [BOTTOM] Obi-Wan Kenobi (actor Ewan McGregor) confers with Mace Windu (played by Samuel L. Jackson) before he takes off in his starfighter. Both photos by Lisa Tomasetti.





# STAR NEWS

» FROM THE WORLD OF LUCASFILM

by Sue Weinlein Cook and Scott Chernoff

## EPISODE II SHOOTING WRAPS AT EALING

Additional shooting on Episode II wrapped in April at England's Ealing Studios. The production team spent two weeks with cast members digitally filming scenes to be inserted in the film's rough cut.

"The England shoots will be mostly in front of bluescreen," producer Rick McCallum told

the Official Star Wars Web Site ([www.starwars.com](http://www.starwars.com)) in advance. "Though we've been really busy since we wrapped in September, it's always exciting to get back in front of the cameras." (See this issue's Prequel Update for the latest scoop.)

Actors involved with the Ealing shoots included Hayden Christensen (Anakin), Natalie Portman (Padmé Amidala), Ewan McGregor (Obi-Wan Kenobi), Christopher Lee (Count Dooku), Samuel L. Jackson (Mace Windu), Anthony Daniels (C-3PO), and Oliver Ford Davies (Naboo governor Sio Bibble).

These weeks—the Star Wars crew's first shoot at Ealing—were jam-packed with the filming of transitions between scenes shot on location and stuntwork, such as chase and fight scenes, shot primarily before a bluescreen. R2-D2 Operator Don Bies hinted at more

scenes between droid favorites Artoo and Threepio as well.

Now a year of post-production has moved into full swing for the film's 2002 release. Check back with Insider's Prequel Update in each issue for the latest news. 🤖



## STAR WARS EVENTS LIGHT UP



With still a year to go until the release of Episode II, Steve Sansweet—Insider's main insider at Lucasfilm—helps ease the agonizingly long months of waiting with an all-new presentation destined to dazzle fans at four conventions this summer.

The presentation, called *Star Wars: CONNECTIONS*, will show how Episode II fits into the overall Star Wars saga. Convention organizers have been given this

description, according to the Official Star Wars Web Site:

*The Star Wars saga is a space epic of grand design and boundless fun. It entertains and inspires as it explores the conflict between good and evil, technology and humanity. The saga of the Skywalker family celebrates heroism and the limitless potential of the individual. And it is those individuals who stay with us long after the last battle fades: the feisty princess and the strong-willed queen; a young farmboy whose yearnings for adventure lead to the end of an Empire and revelations of family secrets; the Padawan who becomes a Jedi Knight and connects father to son; and finally, a young Padawan who travels a torturous path to the dark side before ultimately finding redemption at the hands of that son. Join Lucasfilm's Steve Sansweet as he explores the connections among the Star Wars films, from A New Hope... to next year's Episode II.*

Sansweet promises a peek at Episode II, so look for *Star Wars: CONNECTIONS*—and more Star Wars guests and events—at these summer conventions:

**SAN DIEGO COMIC-CON INTERNATIONAL**—July 19 to 22 in San Diego, Calif. Rub elbows with the folks from Dark Horse Comics and find out the latest news about their Star Wars line and more. Request the convention's latest update from their website ([www.comic-con.org](http://www.comic-con.org)).



## **Star Wars Weekends Return to Walt Disney World**

Disney's MGM-Studios in Orlando, Fla., once again hosted the annual *Star Wars* weekends throughout May. Every Friday, Saturday, and Sunday, guests to the park were treated to an array of exclusive *Star Wars* character meet-and-greets, *Star Wars* celebrities, trivia contests, and more, said Natalie Howden of Walt Disney World's Online Guest Service.

Savvy fans at Disney World kept their eyes peeled for prerelease info on *Atlantis: Lost Empire*, this summer's new Disney animated feature featuring the voice talent of Mark Hamill (Luke Skywalker), among others.

Celebrity attendees at last year's *Star Wars* Weekends included Kenny Baker (R2-D2), Hugh Quarshie (Captain Panaka), Jake Lloyd (Anakin Skywalker), and

Carrie Fisher (Princess Leia); rounding out the roster were such characters as Chewbacca, Darth Vader, Han Solo, Darth Maul, Luke Skywalker, Princess Leia, and Queen Amidala. Parades, face painters, the ever-popular *Star Tours* motion ride, and a Jedi Training Camp for kids seeking to learn the ways of the Force topped each weekend's schedule of events.

Find out more about this year's *Star Wars* Weekends online by clicking on "Events" at [www.disneyworld.com](http://www.disneyworld.com). ☺

## **Past Fan Club Chief Honored at First AlphaCon**

In recognition of his years of service to science fiction fans across the world, Fantastic Media president and former *Star Wars Insider* publisher Dan Madsen received a Lifetime Achievement

Award from the organizers of a new science fiction convention.

The award, presented in May at the first-ever AlphaCon, went to Madsen because "he's done so much for fans," said Daniel Lundquist, event director for the Omaha, Neb., convention. "Sometimes the behind-the-scenes people don't get recognized as much as [celebrities]."

"To be recognized in this manner was a real thrill for me," Madsen told the *Insider*. "I have run fan clubs since I was 16 years old. I have made... lifetime friends running the clubs, so to top it off with an award like this and to have it presented to me by such a good friend as Anthony Daniels was the best of all. It's nice to be recognized for something you are passionate about."

Madsen founded the Lucasfilm Fan Club in 1987 and produced the first *Star Wars* Celebration in 1999. "He definitely deserves it!" Lundquist said.

Currently President of Fantastic Media, which is now owned by Decipher, Inc., Madsen continues to serve to fans by running the Official *Star Trek* Fan Club, due to relaunch this fall in conjunction with a new *Star Trek* TV series, and serving as a regular contributor to the *Insider*. "We are also working on launching two new fan club projects this summer that I think fans will be very excited about," said Madsen. ☺

## **Lucas Helps Fund First Digital Training Complex**

Digital technology pioneer George Lucas returned to his alma mater, the University of Southern California, in late February to celebrate the opening of the nation's first fully digital facility for filmmaker training.

Also in attendance were fellow alumni Steven Spielberg and Robert Zemeckis—the primary donor for the Robert Zemeckis Center for Digital Arts at USC's School of Cinema-Television. This new 35,000-square-foot facility took three years to build in downtown Los Angeles.

Known for his pioneering efforts in digital filmmaking technology (*Insider* #52), Lucas endowed the Akira Kurosawa digital soundstage, as well as a CGI/advanced media classroom. The center also boasts non-linear production and post-production equipment, production stages, a 50-seat screening room, digital editing lab, and the USC student-run television station.

"Film as we have traditionally thought of is going to be different," Robert Zemeckis told *Daily Variety*. "But the continuum is man's desire to tell stories around the campfire. The only thing that keeps changing is the campfire."

With Episode III shot completely digitally, Lucas is doing his part to keep the campfire going. ☺

## **American Film Institute Honors American Graffiti**

Not long after the opening of the new USC facility, Lucas and the cast and crew of *American Graffiti* received honors from the American Film Institute at this year's U.S. Comedy Arts Festival.

"This was the movie that established me," *American Graffiti* writer and director Lucas said March 3 at the Institute's Favorite Film Series, held during the festival in Aspen, Colo. The 1973 movie also launched the careers of Harrison Ford (Han Solo), Richard Dreyfuss, Cindy Williams, Mackenzie Phillips, and Suzanne Somers, among others.

# SUMMER CONVENTIONS!

**GEN CON GAME FAIR**—August 2 to 5 in Milwaukee, Wisc.

Guests include Billy Dee Williams (Lando Calrissian). Other highlights include seminars, demos, and other events for the *Star Wars* Roleplaying Game and *Star Wars* Customizable Card Game. Sansweet's take on the show, run by the *Insider*'s publisher, *Wizards of the Coast*? "Oh, I had a ball at Gen Con.... It's my third or fourth. It's a great audience and a lot of *Star Wars* fans." And that's our objective opinion, too. Read more at [www.wizards.com/gencon](http://www.wizards.com/gencon).



**WIZARD WORLD**—August 17 to 19 in Chicago, Ill.

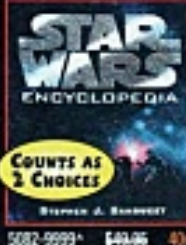
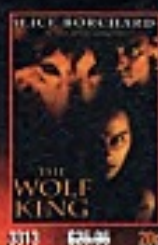
Details on guests and events were unavailable at press time, but check out updates at their website ([www.wizardworld.com/wizent/conv\\_2001.cfm](http://www.wizardworld.com/wizent/conv_2001.cfm)).

**DRAGON\*CON**—August 31-September 3 in Atlanta, Geo.

(Deep breath...) The Master of Ceremonies is Anthony Daniels (C-3PO); actor guests include Jeremy Bulloch (Boba Fett), and Richard LeParmentier (Admiral Motti in *A New Hope*); author guests are Aaron Allston (*X-Wing* novels), Kevin J. Anderson (*Jedi Academy* trilogy, *Tales from Jabba's Palace*, and *Darksaber*), A. C. Crispin (Han Solo trilogy), and Rebecca Moesta (*Young Jedi Knight* series); artist guest Joe Corroney also appears. Read all about it at [www.dragoncon.org](http://www.dragoncon.org). ☺

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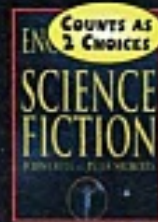
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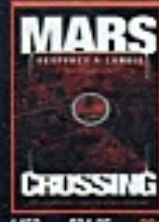
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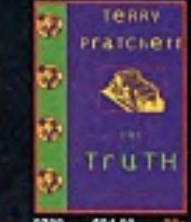
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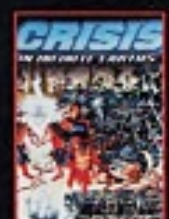
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## STAR SIGHTINGS

54

THE FORCE IS STRONG IN THESE PROJECTS FROM THE CREATIVE FORCES BEHIND THE STAR WARS SAGA...

by Scott Chernoff with Sue Weinlein Cook

## MARK HAMILL STRIKES BACK



The star of the original *Star Wars* trilogy, **MARK HAMILL** (Luke Skywalker), is returning to the big screen with a promising cameo in the next movie from acclaimed filmmaker

Kevin Smith (*Clerks*, *Chasing Amy*, *Dogma*). The latest in the director's "New Jersey series" is called *Jay and Silent Bob Strike Back*, and in addition to Jason Mewes and Smith himself in the title roles, the cast features an all-star ensemble of past Smith castmembers, including Ben Affleck, Matt Damon, Jason Lee, and George Carlin, as well as newcomers Shannon Elizabeth, Jason Biggs, Will Ferrell, and many more.

In the new comedy, Hamill appears in a lightsaber-like duel in a spoof scene that the director refers to as "the BluntCave sequence," which seems to recall a certain cave on a certain swamp planet in a certain film about a certain Empire striking back with, well, certainty. On his official Web site, [viewaskew.com](http://viewaskew.com), Smith said the sequence was "a real gem of a scene, due largely to two factors: Mark and Hamill... Good Lord, was he fun to have around. He's a real sweetheart of a guy who doesn't play up the fact that he's a living, American icon. He'll be missed."

But fans aren't missing him—in addition to his myriad voice-over roles in TV cartoons, Hamill also returned in April to *Son of the Beach*, the FX network comedy series produced by Howard Stern. Hamill reprised his hilarious role of corrupt guru The Divine Rod in an episode titled, appropriately, "The Divine Rod Strikes Back..."

## FORD WOODED BACK TO ACTION; MCGREGOR "DOWN" WITH SCOTT

The world's most popular action star, **HARRISON FORD** (Han Solo), will team up with top action director John Woo (*Hard Boiled*, *Face/Off*, *Mission: Impossible 2*) for a still-untitled feature film written by Andrew Marlowe, who also wrote Ford's blockbuster *Air Force One*...

Ford will also be back on the big screen this year in new version of a film originally released in 1979. *Apocalypse Now Redux* is the title for a special edition of the classic Vietnam epic that has been expanded and re-edited by director Francis Ford Coppola. The actor, then known primarily for *Star Wars* and *American Graffiti*, filmed his small role in *Apocalypse Now* between the first two *Star Wars* features; the powerhouse drama stars Martin Sheen, Marlon Brando, Robert Duvall, Laurence Fishburne, and Dennis Hopper...

Apparently his acting isn't the only thing about Ford that's tops with fans. More male plastic surgery

patients sought to duplicate Ford's jawline than any other celebrity's, according to a yearlong study by the Institute of Aesthetic and Reconstructive Surgery. Other famous faces that made the list include Rob Lowe's nose, Brad Pitt's lips, Tom Cruise's eyes, and Johnny Depp's cheeks.



In a teaming to match the Ford-Woo connection, **EWAN MCGREGOR** (Obi-Wan Kenobi) has joined the ensemble cast of the military epic *Black Hawk Down* for director Ridley Scott, whose past films include the original *Alien*, the Harrison Ford sci-fi stunner *Blade Runner*, landmark drama *Thelma and Louise*, blockbuster sequel *Hannibal*, and the latest Academy Award winner for Best Picture, *Gladiator*.

Jerry Bruckheimer (*Pearl Harbor*, *Remember the Titans*) produces *Black Hawk Down*, based on the true story of a life-and-death battle that took place in Somalia in 1993... McGregor also appears in the British independent film *Anno Domini*, and the documentary *Killing Priscilla*, about his *Eye of the Beholder* director, Stephen Elliot...

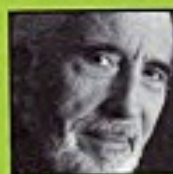
## STAR WARS STARS RETURN TO BROADWAY

Broadway audiences will have the chance to see two stars of the Skywalker saga live on stage in the coming year. First, this summer, **NATALIE PORTMAN** (Padmé), who previously starred in the acclaimed Broadway production of *The Diary of Anne Frank*, takes a supporting role in a new production of Anton Chekhov's *The Seagull*, directed by Mike Nichols (*The Graduate*, *The Birdcage*). The play stars Oscar winners Meryl Streep and Kevin Kline, and also features such celebrated actors as Christopher Walken, Philip Seymour Hoffman, John Goodman, Allison Janney, and Hank Azaria...

Then, in January 2002, **LIAM NEESON** (Qui-Gon Jinn), who previously starred in the hit Broadway production of *The Judas Kiss*, will return to the Great White Way in a new staging of Arthur Miller's *The Crucible*, the story of the Salem witch trials. Richard Eyre, former head of Britain's National Theatre, directs... The busy Neeson, fully recovered from his motorcycle injury (*Insider* #51), also plans to star with wife Natasha Richardson in *Asylum*, a thriller to be directed by Jonathan Demme (*The Silence of the Lambs*) and written by horror novelist Stephen King, based on a novel by Patrick McGrath.

Neeson also played host this spring to a New

York auction in support of the Movie Action for Children charity. Proceeds from the affair totaled nearly \$405,000—including \$49,500 for a lightsaber Neeson used in *The Phantom Menace*. Other high-priced items? A dress Catherine Zeta-Jones donned in *The Mask of Zorro* drew a fashionable \$1,500, while a Ralph Fiennes shirt from *The English Patient* sewed up \$1,950. The real hero of the night was the William Wallace broadsword, wielded by Mel Gibson in *Braveheart*, which brought in a staggering \$135,000.

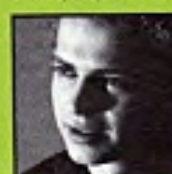


## FILM CLIPS

**CHRISTOPHER LEE** (Episode II's Count Dooku) hopes to reunite with screenwriter/director Robert Hardy, who penned his 1973 film *The Wicker Man*. (*Insider* #53) Hardy's new script, *The Riding of the Laddie*, was "thrilling and exotic and erotic and exciting," the actor told *Empire Online*. Meanwhile, as *Blair Witch 2* director Joe Berlinger plans a Lee-free remake of *The Wicker Man*, the actor confirms that he will reprise his role as the hero Duc de Richeleau in director Joe Dante's remake of the 1967 Hammer classic, *The Devil Rides Out*, based on a thriller by occult novelist Dennis Wheatley. Lee worked with Dante previously on *Gremlins 2: The New Batch*.

Production wrapped this spring for the thriller *Changing Lanes*, costarring **SAMUEL L. JACKSON** (Mace Windu). This Roger Michell film, also starring Ben Affleck and Toni Collette (*Shallow Water*, *The Sixth Sense*), wrapped principal photography in March after filming in New York's Chinatown, Brooklyn, the Bronx, and Jersey City, NJ.

**HAYDEN CHRISTENSEN** (Episode II's Anakin Skywalker) paired with Kevin Kline (*A Fish Called Wanda*, *In and Out*) on the new film *Life as a House*. "It was something completely different" from his *Star Wars* work, he told *Entertainment Tonight*. "The room in which I had to explore my character [Anakin] was much more defined by the previous movies, and what people know about my character," he said. "Life



as a House, on the other hand, gives me more room to create and experiment and take risks." This Irwin Winkler comedy/drama costars Kristin Scott Thomas (*The Horse Whisperer*, *Four Weddings and a Funeral*) and Mary Steenburgen (*Nixon*, *Back to the Future Part II*).

## TELEVISIONARIES

**CARRIE FISHER** (Princess Leia), fresh off her cameo in the box office hit *Heartbreakers*, hosted the American Movie Classics special *Blocked: A Novelist's*



Lucas, who wrote and directed the film, said he was happy to participate in the reunion. "The movie holds a special place in my heart next to my own memories of growing up in a small town in the fifties. It's exciting that after all these years *American Graffiti* is still around and still making people laugh," the Associated Press reported.

The 1973 box office hit was selected for the tribute because of the long-lasting impact it has had on filmmaking and for its tremendous popularity. Lucas developed a new narrative style, one that intertwined multiple story lines while using music to reinforce the film's dramatic moments. This unique style resulted in five Academy Award nominations, a Golden Globe award for best picture/come-

dy and both the New York Film Critics and National Society of Film Critics Award for Best Screenplay.

Those same features nearly kept the film out of theaters. Universal studio officials favored a television release because they thought it was too far outside the Hollywood mainstream to succeed. Yet *American Graffiti* grossed more than \$100 million. That number is even more impressive when you consider the film's production budget of only \$750,000. The movie still represents one of the biggest returns on investment in Hollywood history, a tribute to the director's fresh approach.

During the event, reporters urged Lucas to hint at his future plans beyond the *Star Wars* films.

"I want to go back to television," Lucas said. "I like television; it's a lot more fun." The director told the *Hollywood Reporter* that he's not sure networks will be interested in his ideas, but he's determined to pursue them. "I will get them done one way or another, whether I get support from the industry or not," he said. ☺

### Dave Prowse Hospitalized After Paralyzing Attack

Actor Dave Prowse (Darth Vader) may have wished for some of the Force powers of his famed alter-ego when he was struck in February by a painful arthritis attack that sent him partially paralyzed to the hospital.

Prowse, 65, suffered the attack

while on his way to a convention in Germany. He returned to the United Kingdom for treatment for pain that briefly paralyzed his back and arm. Although his condition initially baffled doctors, it eventually was ruled an attack of arthritis, of which Prowse is a chronic sufferer. The former body builder and Mr. Universe contestant sometimes now uses a cane to help him walk.

"Dave is going to be just fine," said Prowse's personal assistant Maxwell Patterson after the initial scare. "He is much better now." The actor, who returned home from the hospital in early March, underwent physical therapy to remove some residual stiffness but planned to return quickly to his busy schedule of convention appearances. ☺

Experience in Hollywood. Her TV movie *These Old Broads*, which she wrote and co-produced, starred Hollywood divas Elizabeth Taylor, Debbie Reynolds (Fisher's mom), Shirley MacLaine, and Joan Collins. The comedy, about four legendary actresses who emerge from retirement, aired in February on ABC.

**BILLY DEE WILLIAMS** (Lando Calrissian) appeared on an episode of ABC's acclaimed medical drama *Gideon's Crossing*.... **KIERA KNIGHTLEY** (Sabé) starred as the daughter of Robin Hood in the *Wonderful World of Disney* TV-movie *Princess of Thieves*.... **JAMES EARL JONES** (Darth Vader's voice) appears in two upcoming documentaries, *Antietam: A Documentary Drama*, and *The Papp Project*, about legendary Broadway producer (and Jones collaborator) Joseph Papp.... **AHMED BEST** (Jar Jar Binks) cameos in the music video for Offspring's "Want You Bad."

### BEHIND THE SCREEN

*Star Wars* creator **GEORGE LUCAS** wrote the introduction to the British book chronicling the career of one of the new stars of Episode II, *Christopher Lee: The Authorized Screen History*, by Jonathan Rigby.... Lucas also put on his writer's cap to pen an article in the March issue of *FamilyPC Magazine*, and he appears onscreen in an exclusive interview for Criterion's DVD release of Akira Kurosawa's classic *The Hidden Fortress*, a major influence on Lucas' first *Star Wars* movie, *A New Hope*....

Also making his way to DVD is **BEN BURTT**, sound designer of all five *Star Wars* movies and picture editor of Episodes I and II. *Blue Planet*, the 1990 IMAX film that Burtt directed, has been released in the format, as has his 1991 documentary *The True Story of Glory Continues*, which appears on a new special edition DVD of the Oscar-winning war story *Glory*.... Episode I and II property master **TY TEIGER** is the man behind the props for two upcoming films: *Spy Game*, starring Robert Redford and Brad Pitt, and *Swiss Family Robinson*, a new version of Disney's family adventure....

### AWARDS & HONORS

The movie industry's annual awards season has passed, and as usual, the craftspeople behind the *Star Wars* saga have been honored for their outstanding work on other projects. Heading the list is **RICK BAKER**, who handled makeup for many of the Cantina creatures in the original *Star Wars*. The makeup master shared an Academy Award—his sixth Oscar—with Gail Ryan for his work on *Dr. Seuss' How the Grinch Stole Christmas*.... Baker also won the top honor in his profession, a Hollywood Makeup Artist and Hairstylist Guild Award, for *Grinch*, sharing the honor with collaborators Toni G and Kazuhiro Tsuji....

*Star Wars* saga composer **JOHN WILLIAMS** also scored a major win, taking home the music industry's highest honor, a Grammy Award, for his "Theme from *Angels' Ashes*" in the category of Best Instrumental

Composition.... Williams was also nominated for an Academy Award in the Original Score category for *The Patriot*. The nod marked an astonishing 39<sup>th</sup> Oscar nomination for the legendary composer....


The duo of Randy Thom and Tom Johnson from **SKYWALKER SOUND** were nominated for an Academy Award for their work on *Cast Away*, while ILM's Stefan Fangmeier, John Frazier, Walt Conti, and Habib Zargarpour were nominated for an Oscar for Best Visual Effects for their groundbreaking water simulation in *The Perfect Storm*.... The same quartet, along with ILM's Tim Alexander, also won the Special Visual Effects award for *Perfect Storm* from the British Association of Film and Television Arts, otherwise known as the BAFTAs, the British equivalent of the Oscar.

Last but not least, the BAFTAs also shone the spotlight on *Return of the Jedi* casting director **MARY SELWAY**, who won a lifetime achievement award called the Michael Balcon Award for Outstanding British Contribution to Cinema for her entire body of work, which also includes *Raiders of the Lost Ark* and the upcoming Harrison Ford-Liam Neeson thriller *K-11*, among many others. In a video statement at the event, George Lucas said, "It's an award that I think is well-deserved, and I'm especially pleased that the cinema community at large is recognizing casting directors, who I think make an extremely important contribution to the filmmaking process—and you're one of the best." ☺

CONGRATULATIONS TO ALL!



When we last saw Shmi Skywalker, she was standing outside in the hot desert sun, bidding a bittersweet farewell to her son, insisting that he leave her to live the free life she couldn't and fulfill his powerful destiny. We were left to wonder what would happen to Shmi, still a slave to a Toydarian and letting go of the connection to the one person she loved most, Anakin.



# Perni

## Mother of the Force

The acclaimed Swedish actress tells the *Insider* why returning as





# a August

by Scott Chernoff

mi Skywalker in *Star Wars: Episode II* is like living inside a dream.





Having worked with Ingmar Bergman who often explores the horrors of familial relationships in his films, Pernilla learned to work with big emotions on screen.

"When you have just a few days and have to jump into big emotions, that's quite tricky, because you have nothing to go from."

It was one of the most heart-wrenching scenes in *The Phantom Menace*—indeed, in all of the *Star Wars* films. To pull off the complex emotions needed for the important moment, director George Lucas and producer Rick McCallum turned to Pernilla August, one of the most celebrated actresses in her native Sweden, but then an unknown to most American audiences.

Now, with the release of Episode II rapidly approaching, August is famous in the U.S. not only for her memorable performance as Shmi but also for her starring role in the acclaimed and top-rated NBC production *Mary, Mother of Jesus*—another example of August's status as the preeminent maternal figure onscreen, and her ability to master the nuances of a mother torn between the love of her son and the wisdom of knowing his path goes far beyond that love.

Naturally, August's work in the latest *Star Wars* prequel is just as emotional as audiences have become accustomed to expect from her, if not more so. But the actress, a real-life mother of three whose career has been shaped by her experience in films and plays directed by the acclaimed Swedish auteur Ingmar Bergman, tells the *Insider* that intense material is part of the territory for her.

"There are big emotions in Episode II," she says, "but I'm not afraid of that. Those big emotions are so close to me, in a way. I've been working with Ingmar Bergman so much, I'm used to it!"

More difficult than summoning up those feelings, August says, was coming up with them so quickly when she got to the Sydney, Australia, set of Episode II last summer and started shooting shortly after reading the script. "It's always challenging," she says.

"When you have just a few days and have to jump into big emotions, that's quite tricky, because you have nothing to go from. This was really jumping into it—and right out."

She also had to adjust to another element—or, as she puts it, "I had a new son!"

While August spent much of Episode I worrying over a young Jake Lloyd, then 8, this time Anakin was played by then-19-year-old Hayden Christensen. "He was so sweet, and very good," August says of the new Anakin. "He has the same warmth and kindness as Jake."

Still, August says that while her time in Sydney was brief, she was far more relaxed than she was shooting *The Phantom Menace*, since Episode II was her second *Star Wars* film. "I wasn't so nervous—I knew all the people around," she recalls. "It's such a professional crew and they take care of you—it's so calm



and nice. I love to be a part of this. I really enjoy working with George Lucas so much, and also Rick McCallum. They've been so sweet to me. They are friends for life."

The comfortable feeling for Episode II was a marked contrast to August's trepidation at taking the role in Episode I—and acting, for the first time, in English, not her native tongue. She had worked with McCallum before, on two episodes of Lucasfilm's *Young Indiana Jones Chronicles*, and the prolific producer remembered her when the time came to cast Shmi.

"I was very happy to get the part, but it was the first thing I did in English—*Young Indiana Jones* was in Italian and German," she says. "I never spoke English in that. So I was a little nervous."

She raised the bar even higher when she was cast in the title role of *Mary, Mother of Jesus* opposite Christian Bale as Jesus. "It was

really a challenge for me to have such a big part and do it in a foreign language," she says. "What I've been doing in *Star Wars* is small, but to have a big part like this, it was like school."

August laughs at comparisons between the roles of Mary and Shmi. "I don't know if I thought it was ironic," she says, "but what is quite funny is that this is my part—they will

never give me something else!" Doing her best imitation of a movie producer looking for someone to play a virgin mother, August adds, "Get me that Swedish actress!"

But August says she was honored to be cast as Mary. "I'm very happy about it," she says. "I enjoyed it very much, and I loved working with Christian Bale."



Pernilla has quite a resume of playing mother figures to Anakin and even Jesus! She also has a major role as mother of her own three daughters, Agnes, Asta, and Albo.

"I don't know if I thought it was ironic, but what is quite funny is that this is my part—they will never give me something else!"



Yet just because she loved playing the part doesn't mean August has actually seen the finished product. "I have to be honest," she admits. "They've sent me a tape and I haven't seen it. It's just ridiculous. But sometimes, I am like that. The most important thing to me is the work."

The work began early for August, who started in a children's theater when she was 10 and discovered she loved acting. "I remember the moment when I was alone on the stage," she says, "and there was something happening between me and the audience—and I remember the feeling, because it's exactly the same feeling I have now when I stand on the stage and feel this is something very special that happens right now. It's something with the audience that you do together."

"I remember that experience," she continues, "and it was like I locked it into my heart, because I was very shy when I was a kid and I never talked about being an actress. I wasn't a kid who said, 'I want to be an actress.' It was



more a secret for me, that I had to try this one day."

It didn't take long for August to return to acting. "I had the opportunity to have a small part in a movie [Gillap] when I was 16," she recalls. "The director was Roy Andersson, a Swedish director who's very good, and I think that was when it got into my blood. Then I knew I had to try this again."

Inspired by American actresses Gena Rowlands and Meryl Streep, August, now 43, entered drama school in Stockholm at age 19 and soon landed roles in movies by Swedish directors Lasse Hallström (who put Pernilla in *Tuppen* in 1981 and has since gained fame in the U.S. for Best Picture nominees *The Cider House Rules* and *Chocolat*) and the legendary Ingmar Bergman, who cast her in a pivotal role in his final film masterwork *Fanny & Alexander* when she was 21. She now calls

that film "the most important thing I did" in her career.

Yet despite the increased exposure from *Fanny & Alexander*, August still concentrated on the stage following her graduation from drama school. "When I finished drama school, I went straight to the theater and worked in theater for almost 10 years," she says. "Then I started to do more movies. But theater is my base. That's where I come from."

In fact, August notes that the limited nature of Swedish film production makes theater a must anyway. "In Sweden, it's impossible to just work with films," she says. "No actors can do that—you can't live on films in Sweden. It's not like in America, where you can just be a film actress."

So after leaving drama school in 1982, she moved to the small Swedish town of Gävle, where she joined a theater ensemble

led by director Peter Oskarson and starred in such plays as Strindberg's *The Dreamplay* and Chekov's *Three Sisters*. Four years later, she moved back to Stockholm to join the Royal Dramatic Theater, where Ingmar Bergman had gone to devote himself to directing plays after a long career as a filmmaker. There, August starred as Ophelia in *Hamlet* and Nora in *A Doll's House*, among other performances.

She also starred in roles created specifically for her in two movies Bergman wrote but passed off to other directors. First was 1992's *Best Intentions*, for which August won the prestigious Best Actress award at the 1993 Cannes Film Festival. The movie, directed by August's former husband Bille August, also won the Golden Palm at Cannes. Bergman followed that by casting August in his screenplay *Private Confessions* (1996), directed by Liv

Pernilla was impressed by the professionalism and care taken by the crew of Episode II.

"To be a part of *Star Wars* is like a dream. For me, it really does feel like a dream, because it's something I visit and then I go







Although well known in Sweden, *The Phantom Menace* was Pernilla's first major introduction to American audiences. Young Indiana Jones fans might recognize her from the episode, "Northern Italy, June 1916."

my normal life. It's like a candy I have in my pocket, and I can put it in my mouth and just dream about it whenever I want."



Ullmann. The role he wrote for August in *Private Confessions* was based on Bergman's mother.

August also recently starred in the Swedish film *Gossip* and the Danish film *Anna*. But after five years making movies—and a prolonged absence from the stage—the actress has been back at the Royal Dramatic Theater, starring for Bergman in the Friedrich Schiller play *Mary Stuart*.

"I went from Australia in August straight into rehearsals for this," she says. "We had the opening in December, and we're going to play it until the end of May. Then, hopefully, we're coming to New York next summer. We used to go there with all the Bergman plays, and I think we will this time, too. It's important to go back to the theater and go back to

my roots. I felt that now, because it was five years since I did a play, that it was very good for my acting to go back and figure out what it's all about, from the beginning."

Still, August says that doesn't mean that she thinks live performing is somehow more important than her film work. "They feed each other, in a way," she says. "Every time I work in theater, I'm longing to do the movies, and when I work in films, I'm longing to do theater. Because you work in a different way when you do movies. You have to do it much smaller, and that can be good for the theater, too—to be able to control your expressions."

There's also a world of difference, she says, between the usual movies she does in Sweden and a big-budget production like *Star Wars*. "The big difference is that the crew here is so small, and the shooting is not going on in three different stages—perhaps one, if there is a studio," she laughs. "And normally we work with just one camera, and that's a big difference because you always work





Despite the status and visibility she received by appearing in Episode I, Pernilla continues to be an active part of theater and film productions in Sweden.

with many cameras when you do *Star Wars*."

But August says that at its core, acting for *Star Wars* is no different from acting in any other film. "When it comes to the process, and to work with the camera, and to work with your acting, it's the same. It is, of course, in a different language, but acting is the same."

That's an ethic the actress brings to all her work, and August remains committed to looking forward and not dwelling on past projects, no matter how popular, even *Star Wars*. "I'm 43, I have my three kids, and my base is Sweden and the theater," she says. "If I wanted to, I could go to every convention, like an ambassador. But I'm not interested in that. I'm interested in going on with my work—going on with my theater work and doing new projects."

That doesn't mean that August doesn't relish her role in the *Star Wars* universe and all the crazy stuff that goes with it, like sitting in a chair at Fox Studios Australia while a laser circled around her, scanning her entire body

(in costume) for a possible action figure—"You had to laugh at it—it was weird, but fun," she says. Or like receiving "quite a lot" of fan mail, although she admits, "I'm afraid I'm quite bad at answering it. I do my best—two or three times a year I go through all there is, and I send them back. Well, if they send stamped envelopes, I send them back—otherwise it would cost me too much!"

More than anything, though, August said she enjoyed her actual time, however fleeting, on the *Star Wars* sets, and still remembers her initial joy at having been cast, unexpectedly, as the matriarch of the Skywalker clan—mother to Anakin, grandmother to Luke and Leia—in *The Phantom Menace*. "Was I surprised? You bet—I was screaming," she remembers. "It was fantastic!"

Recalling the production of Episode I, she says, "It was really wonderful just to be a part of it. I really enjoyed working with Liam Neeson very much, and of course I remember the desert scenes, because it was so hot. The

thing I remember most was when we were out in the desert at three or four o'clock in the morning, and the sun would rise. It was so beautiful. I will never forget it."

But while her experiences shooting Episodes I and II of the *Star Wars* saga were unforgettable, August says it hardly seems real anymore. Did she really go to Tunisia, London, and Sydney ... or to a galaxy far, far away? Or was it all just a dream?

"People ask me, 'How is it in Hollywood?' And I say, 'It's not Hollywood—it's something else,'" she explains. "To be a part of *Star Wars* is like a dream. For me, it really does feel like a dream, because it's something I visit and then I go back to my normal life. It is like a candy I have in my pocket, and I can put it in my mouth and just dream about it whenever I want."

And if we want to find out before May of 2002 what's been going on with Shmi Skywalker since her son left Tatooine, well, like Pernilla August, we're just going to have to keep on dreaming. ☾



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## READY, SET...GO!

Peter Walpole, Set Decorator for *STAR WARS: Episode II*, talks from Australia about the joys and challenges of working on Episode II.

by Scott Chernoff, Patrice Girod, Brian Robb, Oliver Denker, and Steve Sansweet

I see you have some reference material from *A New Hope* back there. I'm wondering what you used that for specifically, and, in general, how something like that helps you.

Well, for the first time, apart from going back to Tatooine for *The Phantom Menace*, we're actually recreating the Lars' garage and homestead kitchen as interiors for Episode II in the studio here in Australia. So we needed all the reference we could find to be able to get as close to the original film as possible. And then we're going back to Tunisia to shoot the actual homestead on location, which is in Matmata. A few of our guys have already gone out there, and we'll join them in a couple of weeks.

Is it harder than what you normally do, trying to recreate something so exactly?

You're trying to recreate a benchmark, really. And I guess I was a bit worried that George might walk on the set and say, "Hmmm, wasn't anything like this." But he didn't. And it was cool. It's such a unique film to be working on that whatever gets thrown at you, it's all on the same level. Whether it's a really tricky set or something as simple-looking as the homestead kitchen: It still has got to be right. It all falls into the same parameters.

What kind of reference did you have for the homestead? Did you have detailed plans?

There were a few drawings that came over from the Archives at the Ranch. You can then spin off of that little bit, bring in other bits and pieces and start filling it in. I guess out of all of it, the hardest was the stuff at the back of the garage, which wasn't detailed at all. So we had to go from photographs. Although when you initially look at it, it seems quite simple, when you actually start to do it, you realize that it's not quite as simple as you thought it was going to be. It works, though. That's the main thing. And George likes it.

Do you prefer to start from scratch, or was the recreation fun?

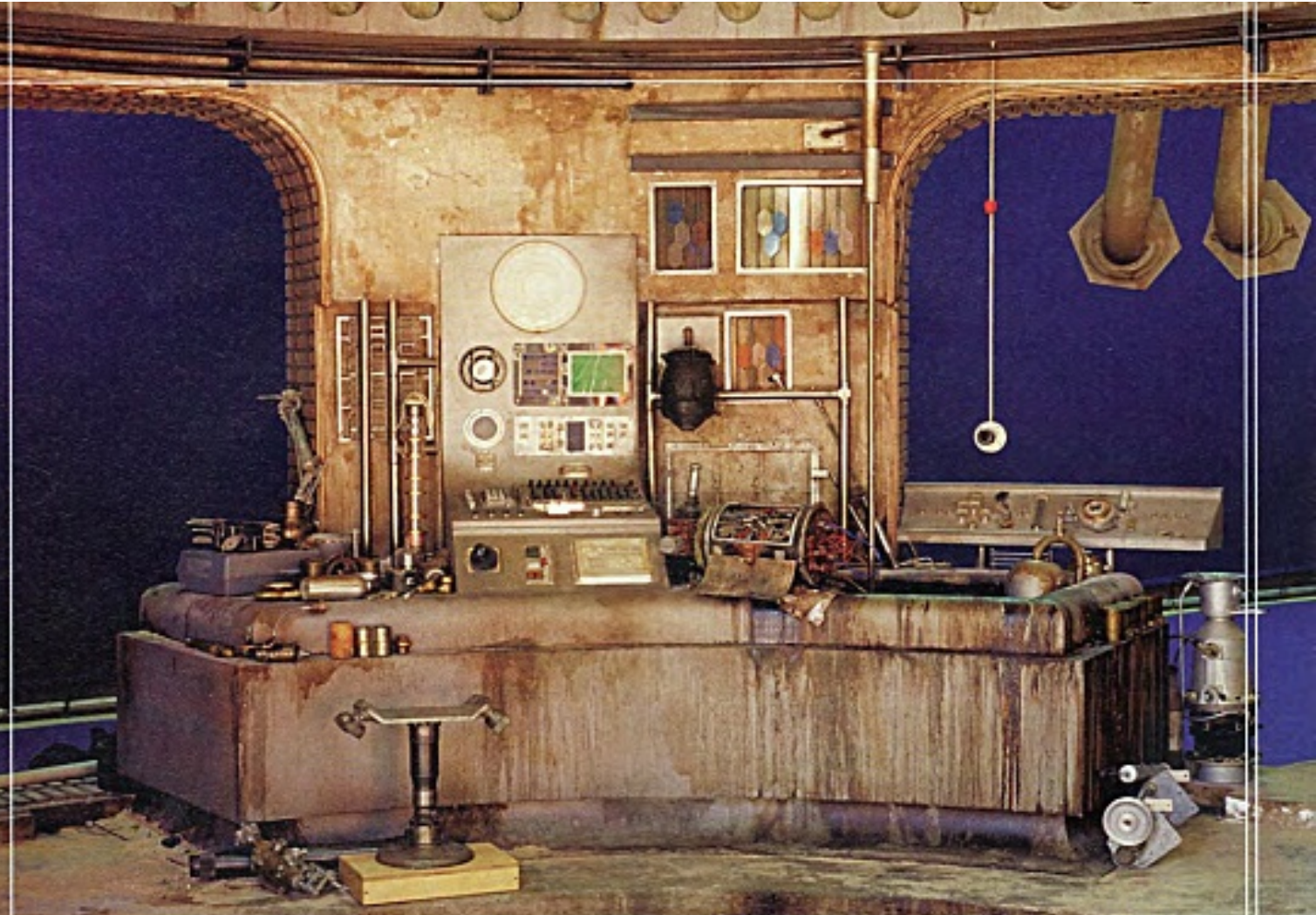
It was great! It was really interesting, recreating something that had already been done for such a famous film, I would have loved to have done the *Millennium Falcon*. That's one thing that I'm really quite into. Hey, you can't have everything... but you never know.

How many sets are there for Episode II?

I honestly couldn't tell you, but a lot... more than 60 I think. More than last time. I think if I counted them up it'd scare the pants off me. But I think that's the nature of the film, because this is a very different movie. We have a lot more interiors. And they're going through more environments, so you're coming across more sets all the time.

So it's more diverse for you than Episode I?





Replicating the garage was a challenging task for the set designers and builders, who knew that anyone would spot a false note. Photo by Paul Tiller.

Yes, there's movement from one environment to another, one planet to another. So consequently you're going through different sort of sets or different sort of interiors on every environment. Whereas last time, you had the set-up and then they went off to Tatooine and did the race, and so on. And then on to Naboo and back to Coruscant. On this one we seem to be going a lot of places. And it just seems a lot more to do for me and my crew, which is great, really terrific.

I think one of the things I was really nervous about, not having a script when we first came here, was that we didn't know quite how much work there would be for us. I was worried that there was going to be a lot of blue screen work, which kind of lessens my job, or the design work especially. I did wonder at one stage whether we would literally be doing a three-sided set that was all blue, and there'd be a couple of chairs and tables, and then everything else would be painted. But it's been exactly the opposite.

It will be quite interesting when actors are interviewed on television just before the movie comes out. Because they always say, "Oh, it was really amazing just acting against all blue." Really? Then how come they employed me for 10 months? We've had a lot of great work to do, so it's been a really good movie for us.

**More so than last time or about equal?**

It's difficult to compare because we had more big, cavernous sets last time. We had the Podrace, and there was the pit hangar and the Theed hangar and other things like that. We've just got more medium-sized sets this film. But medium is big compared to sets on other movies.

**What determines what is to be actually built and what is to be left out in terms of blue screen?**

It's a Rick and ILM thing, really. Usually everything emanates from Rick as to how much he thinks he needs. And then there's a communication with John Knoll who might say, if we had a bit more we could do this, or if there were a bit less we wouldn't have to do that. And obviously a lot of it comes down to economics. So it starts at that level, and then comes down to [Production Designer] Gavin Bocquet's level. And he'll suggest maybe it would be better to have a little bit more of this, or do we really need that bit. So it all goes into the cooking pot and at the end of the day it starts to get built in the shop.

"It was really interesting, recreating some of the sets from a famous film. I would have loved to see it in person."





A scene from Padmé's Coruscant apartment prior to filming at Fox Studios Australia. Photo by Giles Westley.

What were some of the more challenging sets or pieces of sets?

On Episode II, I think it was Padmé's apartment. We'd never done something quite like that. On *The Phantom Menace* there was Palpatine's apartment, which is kind of an office-type thing. But this was very tricky because it's supposed to relate personally to the character. So it was cool, because it was very big, very minimalist, and I guess it was one of the big ones for us to do. We had to have a big entrance, a big sitting room, and that led off to a bedroom and so on. For me, it was good to get personality involved; it's not just something that you churn out. It's good to get into the character and think how you're going to do it. You have to think about her background and what she's been through. And we had a lot of big sets like that to do in the same fortnight including Palpatine's Senate office. They all came together, but it was quite a hairy couple of weeks.

Seems like there's a lot more in terms of personal spaces.

Yes, there are. I tend to call them domestic interiors, because people live there. Whether it's a huge sort of New York apartment, or a tiny sort of bed set, or even a café, instead of domestic interior. There are people and they are inside. And there's always some sort of personal bits that you've got to add, because there's somebody who owns the place, and he would always put his personal mark on it.



George Lucas, Peter Walpole, and Property Master Ty Teiger examine Naboo guard weapons for *The Phantom Menace*. Photo by Giles Keyte.

So how did you go about creating a personal interior space for someone like Fett? From the script?

Yes. From the script, from discussions with George and Rick, and also from visual interpretations that come over from the Ranch. And then we add our own bits and pieces to it. And that was a cool set with some initial design complications for reasons that get involved with the story line, so I can't really go into them now.

How much freedom do you have to come up with those personal bits that relate to the character?

I'm very lucky actually, because having done *The Young Indiana Jones Chronicles* I'd met George before, although usually just as one of us was flying into a country, the other was flying out. I was at Skywalker Ranch about a year before *The Phantom Menace* started shooting and we were chatting. It was my first Star Wars introductory meeting with him. And he said, once you get on the wavelength, my wavelength, you'll have cracked it. And he said there is a Star Wars theme, so to speak, you just sort of get it. And we discussed it. And I can only say—maybe from pure fluke or whatever—I was lucky enough or good enough to pick it up.

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have done the *Millennium Falcon*."



Anyhow, George and Rick have never said anything different, and they've always liked everything that we've done both from the set decorating and prop side. I've got a very good prop master who works with me, Ty Teiger, who also worked on *The Phantom Menace*. And we just picked it up and ran with it. We were lucky enough to do it, and we really got on that wavelength.

It's difficult to say what that wavelength is, but it does exist. For example, we've had guys, when we first started out here in Australia, and also back in England, who were making background hand props, who just couldn't get the stylistic difference between, say, Flash Gordon and *Star Wars*. And it's a big difference. And trying to explain it to people sometimes is really difficult. In the end, you just have to put two props in front of them and say, "Look, this gun is Flash Gordon, but this gun is *Star Wars*. Look at the difference!" And it's the same thing if you're doing the dressing on a table or whatever. It's the style that George has created, and it's unique in that aspect. We got invited back to the second film, so what we did must have worked.

How much work are you putting into bringing the look of Episode II closer to the original trilogy?



Modelmaking Supervisor Peter Wyborn works with Property Master Ty Teiger to ensure the proper look for Episode II. Photo by Paul Tiller.

It kind of happens psychologically. We haven't sat down and said, "Right. Well, we're X years away from *A New Hope* so...." Obviously, the technology and the way they designed the first one... I don't think we will ever end up like that. Back then they used plastic vacuumforming and their approach to making other props with products or the

"I think one of the things I was really nervous about when I came here, was that we didn't know quite

items that they had is very different from what we have now. Something like MDF [medium density fiberboard] is a great thing for us, whereas it didn't exist then. We use it everywhere. You can get a really good finish on it that's almost like metal once it's painted. So if you compare *The Phantom Menace* to *A New Hope*, although it has the *Star Wars* look, with modern digital technology it's going to be a lot crisper and somewhat different. Blending the look is more of a subconscious thing. The next movie, whoever does it, will be even more interesting because it will be even closer in time frame to *A New Hope*. But if it's in a different planetary environment, it doesn't matter much.

How has your present work differed from *The Phantom Menace*?

Because we've got a couple of new environments, that would obviously differ. On *The Phantom Menace* we bought a lot of old aircraft parts in Arizona. It was very much that sort of picture with the Podrace and a lot of Tatooine "junk," the marketplace and things

Watto's junkyard was built as a full-sized set for Episode I. Watto and the surrounding buildings were later added digitally.





s about, not having a script when we first  
how much work there would be for us."

like that. It was all recreated out of aircraft parts. But we haven't had to do that this time, because we're not in that kind of environment. So we're more furniture oriented. We've tried either to find existing pieces that companies have allowed us to use, or manufactured our own with our own designs. So it's more of an "interior design" picture, instead of an industrial design.

**What are the major environments for Episode II?**

We've got Coruscant and Tatooine again. And Naboo, which is a great one. We've done more Naboo here in Australia than in Italy. But on location we'll go back and do the Throne Room and the exterior of the palace and some new places that haven't been seen

before. So that's cool, because it's a nice design aesthetic. Then we've got a few more new environments, which are largely CG, but also involve some set-building and props. And we've just sent a big container out to Tunisia, with similar things that we sent out there last time, just to dress the streets up because we're going to be shooting in a small part of the area again. And although the site exists, all the dressing is gone.

**So we're going to see the slave quarters again there?**

We're going to do the slave quarters, the main Mos Espa street, Watto's shop exterior, and the exterior and interior of the homestead as well. So it'll be good to go back there. It's hot, but there's a nice bunch of people out there.

**What's your favorite aspect of the process? The design or seeing the sets built?**

I think getting to the end, having accomplished it.

**Is there a point where you are thrilled?**

Yes, I think after a set's been built and you've finished dressing it, right before shooting's about to begin, and George comes on... and he likes it. You've achieved what you know that you've set out to achieve. And it's nice to be able to walk away knowing that he likes it, that it's done and it's going to be shot on, and now you can forget about it and move on to the next one. And that kind of happens on every one, even the homestead kitchen set. Because you always think, "I hope it's right." Oh, George will see it the night before or even a couple of days before the shoot, but it's never really finished until the last

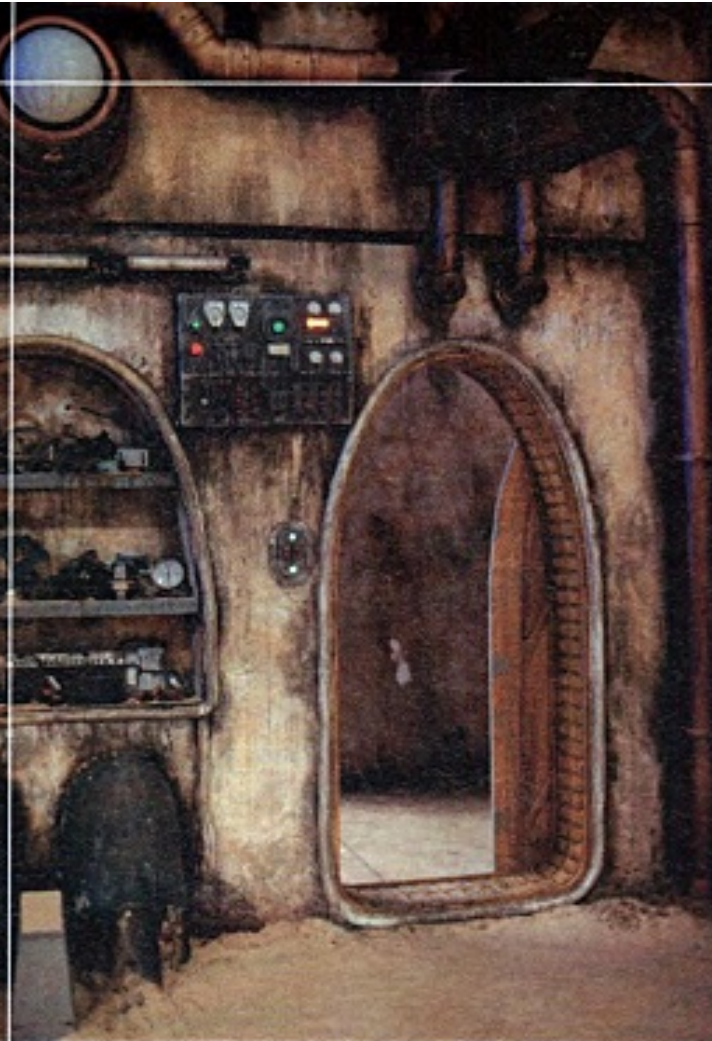
The interior of Watto's shop was one of the most intricate live sets featured in Episode I *The Phantom Menace*.



PETER WALPOLE

SET DECORATOR





[LEFT] An entrance to Watto's shop. [UPPER RIGHT] One of the many market stands from Episode I. [LOWER RIGHT] The Queen's apartment on Coruscant.

moment. So consequently, it is nice when he walks on and goes, "Yes, this is good." So that's the best bit, really.

Is this movie, or the two *Star Wars* movies that you've done, significantly different than other movies you've worked on, or is it still the same kind of work?

I think working for Lucasfilm is unique. Because there is only one George Lucas and one Rick McCallum. It's corny to say it's a family affair, but Rick has kept a number of people on his team together. I did the Young Indy series working with Gavin and this is now my second *Star Wars* movie. There's a very short chain of command. There's Rick and there's George. Whereas on some pictures you might have eight different producers, not quite knowing what they all do. That's a big difference. Also, my role on a "normal" film just starts and finishes. You'd have maybe three, four months prep time, shoot it, strike it, fin-

ish, walk away and have nothing else to do with it. On the *Star Wars* films, there's been so much going on at the Ranch before you start. But you do it and then you still get calls! Not that many months went by between the end of *The Phantom Menace* and the start of Episode II that I wasn't in contact with Rick or someone at the Ranch about one thing or another. And that's unheard of.

Do you have any input beyond the set decoration, some form of consultation with the cinematographer? What if you put something really nice in an area that he doesn't light at all?

Having worked with David Tattersall, we get on well together. Of course there's a lot of leg

pulling and that sort of thing... and some sort of influence. I'd be stupid to dress things in an area which aren't going to be shot. So, I'll speak to David and say look, we've got some really nice lights that will give you this, that and the other. Or we'll supply him with something nice to shoot in the foreground. We're all part of the team, all trying to make a good movie at the end of the day.

Sometimes a scene that's shot can end up on the cutting room floor. How do you cope with that?

You've got to get used to that. I do get a bit uppity about some things. On the set, everybody is trying to get their little bit in, and you've just got to be a bit of a bully sometimes, and sort of cajole them into doing

"There's a very short chain of command. On some pictures you might have eight different producers, not quite knowing what they all do. That's a big difference. Also, my role on a 'normal' film just starts and finishes. You'd have maybe three, four months prep time, shoot it, strike it, fin-





Mos Espa in Episode I was a combination of several sets featuring live action shots combined digitally to create one seamless shot.

something. But listen, once you've done your set you walk away. They shoot on it how they like. And at the end of the day, the film is cut together because that's the way it works the best. What's gone is gone. And it doesn't really worry me that much. Because a small thing is as important as a big thing. So if you've lost some huge set, for whatever reason, the move still has got some really nice little thing in it.

**How do you work with Ty Teiger? How do you split the responsibilities?**

It's just teamwork really. It's great because we bounce off each other. Not everybody is on hire every day, and sometimes you think your brain's at a saturation point. That happened the other day on one of the new Naboo sets. I was really struggling for something to go into an alcove. And Ty said, "Leave it to me, I'll come up with a few ideas." Meanwhile we're running the department as well, and minding the budget, and making sure the guys are doing all their work. Which is sort of 50% of the creative side of it. And he's looking after the hand props, and we tend to do a little bit of that together as well.

**We saw a bust of Christopher Lee that was being shot today. It was very cool looking. How was that built?**

Did Rick put you up to asking me that?

**No. What's the story?**

Well, it's a funny story. Very often something happens on a film that you end up dreaming about. And the Christopher Lee bust is one of those. George had a very specific idea about how he would like the bust done—in the style of the French sculptor, Auguste Rodin. Nothing negative about the guys that we actually had sculpting our busts, but they couldn't quite grasp what



A bust of actor Christopher Lee proved something of a challenge for Peter Walpole and his team. Photo by Giles Westley.

George wanted. And that could happen today with me supplying him with a particular set dressing. And so it was a long time in the making. George was very specific about this one thing, which is cool, because usually he's very easy.

The sculptors started off in Plasticine, but the medium didn't work because it was too cold. So they couldn't get the kind of structural setup they needed. Then they went to clay. So we had three guys working on Christopher Lee busts. It wasn't a competition, as such, although I guess it felt like one. And they all came up with very good pieces. But every artist is different. And unless you're a really good forger, you can't always capture the essence of another artist. And eventually one guy kind of got close to it, and then George actually got his hands into the clay and started doing it himself. Which was a great relief to all of us, actually. And he captured it immediately. The sculptor was halfway there. And that was it.

But it was right down to the wire, because that only left us three days. And what you have to do is take a plaster cast off of the clay sculpt, and then a fiberglass mold from the cast. And then it's painted to look like bronze. And the busts were just ready last night to go on the set today. And that's the way it happens. If you had four years to prepare a film, you would always be really busy in the last week. No matter how much time they give you, you never have enough. ☺

There's Rick and there's George. Whereas on producers, not quite knowing what they all do."



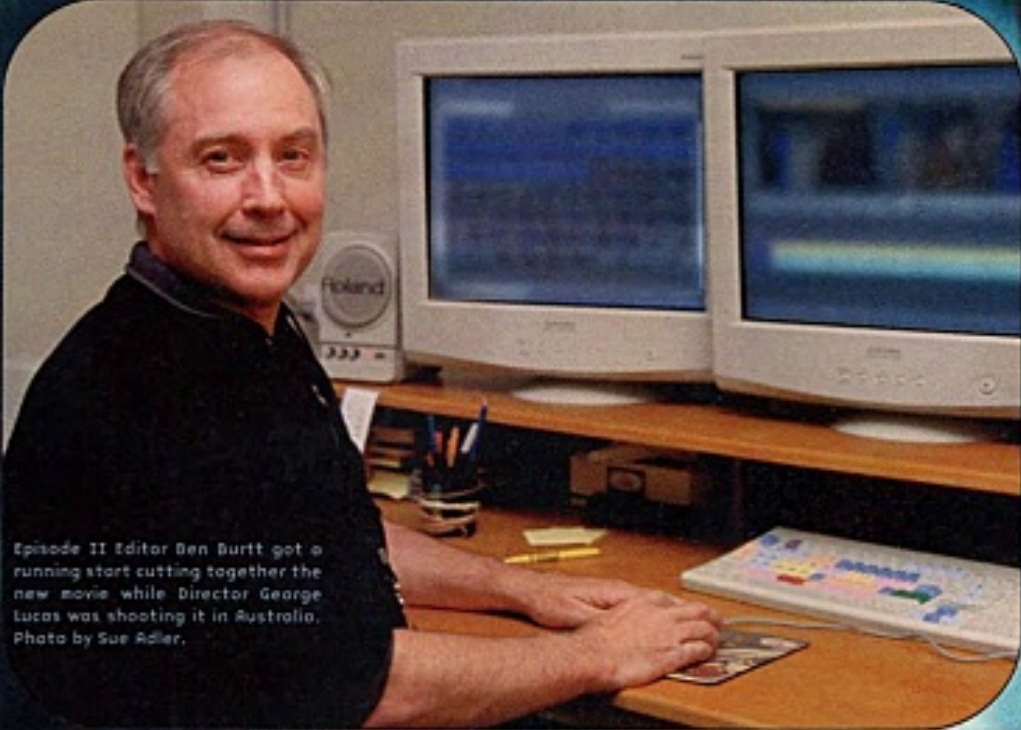


THE CREATOR  
OF THE *STAR*  
WARS SAGA'S  
SUPERIOR  
SOUNDSCAPE  
SPEAKS ABOUT  
STEPPING UP  
AS PICTURE  
EDITOR OF  
*STAR WARS:*  
EPISODE II

*by Scott Chernoff*

# BEN B THE SOUND





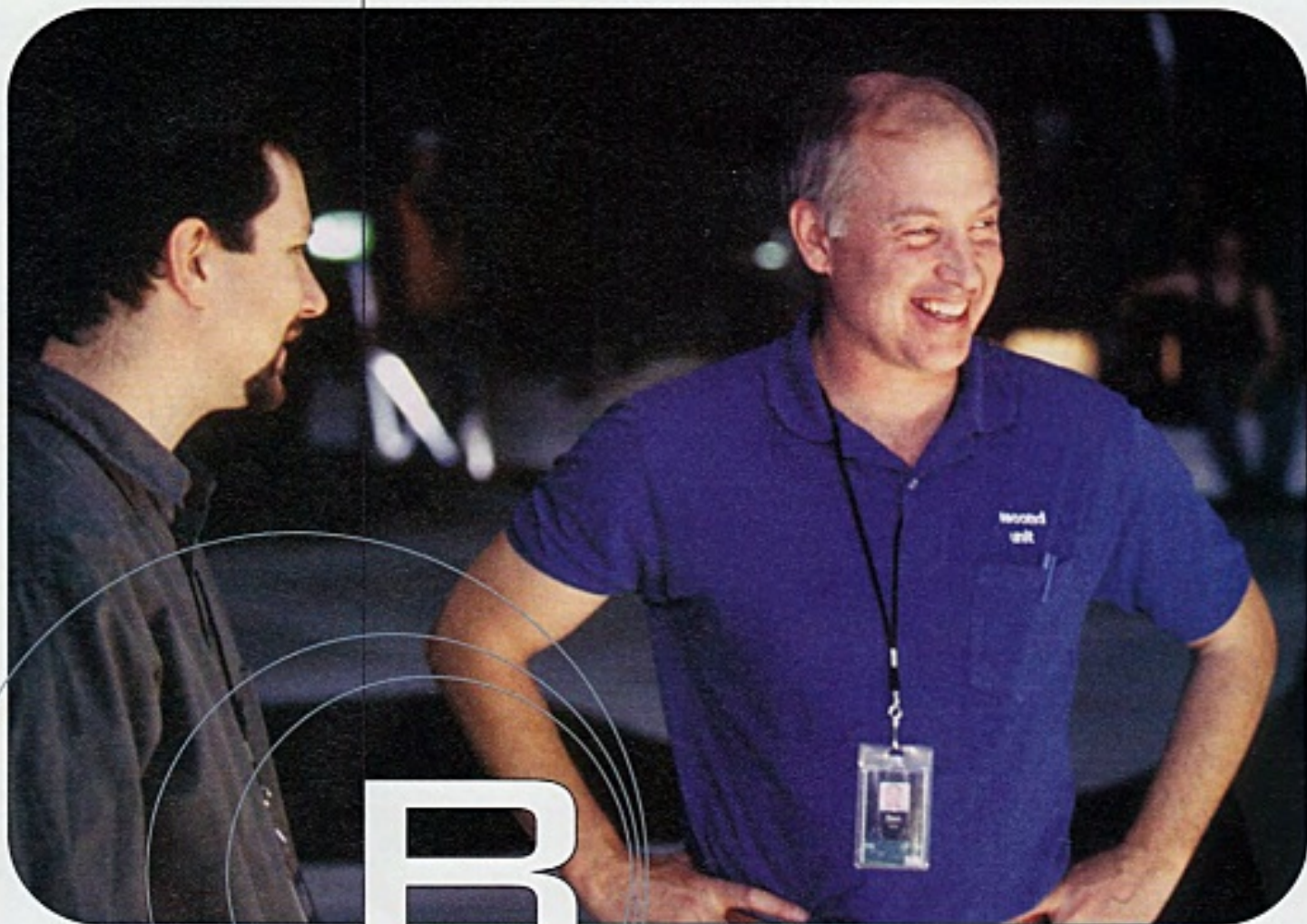
Episode II Editor Ben Burtt got a running start cutting together the new movie while Director George Lucas was shooting it in Australia. Photo by Sue Adler.

**SYDNEY**—If you took a stroll through the halls of the production offices at Fox Studios Australia in urban Sydney last year, you'd listen as the predictable sounds of phones ringing and mice clicking grew quieter, supplanted slowly by the chirps of exotic Australian birds and the "ribbits" of native frogs. Yes, you're heading for the lair of Ben Burtt, the Oscar-winning sound designer who created every unique sound in the Star Wars universe, from Chewbacca's growl and R2-D2's beeps to the hum of a lightsaber and the explosion of the Death Star.

# BURTT & THE VISION



Visual Effects Supervisor John Knoll (left) joins Editor Ben Burt on a set during the shooting of Episode II at Fox Studios Australia. Photo by Giles Westley.



**"IT'S JUST LIKE  
A GIANT PUZZLE,  
FITTING IN PIECES  
HERE AND THERE,  
UNTIL THINGS  
CONNECT."**

**B**urt had recorded the birds and frogs because, as with the previous four episodes of the *Star Wars* saga, he's once again exploring the world around him to create the otherworldly sounds for *Star Wars: Episode II*. But while that job might seem formidable enough, these days it's just a part of his portfolio. Completing an evolution begun on Episode I, Ben Burt is the picture editor for Episode II, taking his place at George Lucas' side in one of the most instrumental positions for shaping the structure and feel of the new movie.

As if designing the sound wasn't important and impressive enough, as editor Ben Burt becomes even more of a key player in the evolution of the *Star Wars* saga. And he seems to be enjoying every minute of it.

When the *insider* made it into Burt's Australia office last year, the director of the

Oscar-nominated IMAX film *Special Effects: Anything Can Happen* was in the thick of cutting together rough versions of the scenes Lucas was directing on soundstages across the lot. Eagerly taking advantage of advances in digital technology, Burt was able to start sculpting new scenes of Episode II almost as soon as Lucas said "Cut."

But despite his long days and double-duty schedule, Burt was gracious enough to take time out to talk about his process, his progress, and why a plethora of *Star Wars* action figures was doing battle on his end table.

*What are you doing right now, Ben?*

I've been up every morning recording sounds at dawn. There are great birds and unusual frogs that I've heard at 5 am.



Are you working more on sound or on picture editing?

The picture editing is 90% of my work. That's the main focus of my 12-hour days. But I never want to miss an opportunity, especially when I come to a new environment, to collect sounds. Motors here are different, birds and frogs are different, and it would be a shame to come all this way without doing a survey of Australia's wealth of sounds. And Matt Wood, Supervising Sound Editor, is up in northern Australia, recording the rain forest there for about a week. So, we'll leave with a good library of sounds. Every *Star Wars* film requires a thousand new sounds.

We are searching Sydney for sounds. I've got a list of things I'm going out to record here, things I've heard since I've been around the city, like the monorail, different areas of the city where the subway sounds interesting. I went on a ride at the Skytower. It is some sort of multimedia ride and there's a motor underneath that's turning the whole theater and I want to see if I can actually crawl under there and record it. We'll see. Also my son is here, who's sixteen, I send him over to the studio every day to give him something to do and he's doing really well. He's been recording all the motors, the effects props and all the C-3PO and R2 stuff, and the other droids and yesterday he recorded a lightsaber on the set, a pyrotechnical effect of a Jedi cutting through something. He got a good recording of that.

But sound is not detached from picture editing. I'm trying to get a perspective of what I can do with sound as the picture develops. There are some scenes that ultimately will depend heavily on the effect of sound and I'm trying to anticipate some of that now. I can experiment now to only a certain degree. I don't have full mixing or sound design capabilities to take a sound and manipulate it, stretch it and change it here. But I brought a library of things with me from the other films so I can at least sketch in a couple of key sequences.

How much of editing do you do while the production is going on?

I'm trying to keep up with them. A film like this has nearly 150 scenes in it. George, on the average, shoots one or two scenes a day and I've been trying to cut a scene a day. Usually a scene is 2 1/2 to 3 minutes long. At this point I have 20-25 scenes cut together. That represents about 45 minutes to sit down and watch. And it's not all in continuity. For example, there might be a 10 minute segment and then 3 minutes missing. It makes you think out of context to a certain extent. When you start to cut new characters together from bits and pieces, you tend to treat every scene as if it is an introduction. Later, when you get to know them, you treat them differently. A scene may be a hour into the movie and so you cut it differently, because you've adjusted to what the role is of that character. It's just like a giant puzzle, fitting in pieces here and there, until things connect. That process will continue for months until we arrive at our first cut.

How can you anticipate computer generated images?


We've learned that cutting a film like this is very different from an average movie. An editor traditionally will take all the different shots and decide which frames, which angles,

and which images and sounds to use to tell the story. I do that here, but there are a lot of things missing in a film like this. We've got characters that are in a non-existing environment. There is no set. They're standing in front of a green or blue wall. And later there will be a city or some other place added. Likewise, there may be characters that are missing, characters that will be CGI. So the other job I have is to represent those things, at least temporarily. In other words, I cut a scene together and then I add still pictures or sketches of the CG characters that do not exist yet. Usually I have artwork or simple animation from the animatic team in California. I can chroma-key, superimpose, or split-screen in the missing elements and build up a temporary reference image. The result is an image collage representing what the final shot and action might look like.

Like Monty Python...

Right, like Monty Python. Things start out very crude, but at least I can get all the char-

Ben collects sounds wherever he goes, mixing and stretching them to create new noises for each new environment in the *Star Wars* universe.



"I NEVER WANT TO MISS AN OPPORTUNITY, ESPECIALLY WHEN I COME TO A NEW ENVIRONMENT, TO COLLECT SOUNDS."



acters in the same shot, because you cannot really evaluate the cutting of a scene if you haven't got all the characters in it. And on top of it I try to put in a backdrop, like one of Doug Chiang's paintings, or drawings, or something else from the art department. Or I take images that the artists have made for me and that I can matte my characters against it. So the film builds itself up, layer by layer.

I was just thinking yesterday that it takes about three times as long to cut a scene on a movie like this. First you cut it like you're a normal editor. You look at the performances of the foreground characters, and you link together the best shots to tell the story. You adjust the pace, the look of their eyes and you get it all in alignment. Then you go through and cut in all the missing characters with these cut-outs, or in some cases there is a performer, like Ahmed Best, who represents a character and does a reference performance, on the set. I cut out a version of those characters and stick them in as best you can with the live-action

actors and then adjust and recut the sound and make it sensible, so that all the dialogue is in sync. Sometimes a two-minute scene takes me 12 hours. So the role of the editor on a film like this is not only editing, but also to create a preliminary CGI animation and visual design.

This is very interesting [pointing to a crude model of a set with action figures on a table]. Is that an action figure representation of a shot by any chance?

To develop things with George or the stunt coordinator for a very complicated sequence we use almost any technique. Sometimes we use animatics or storyboards; other times we get the action figures out and move them around, take a little video and look at shots. All this is part of the previsualisation process. There are just too many factors there that can go out of line. So the more it is simulated ahead of time the better. We've had meetings where we actually fought with action figures.

You need these tools at hand, because a film like *Star Wars* only slowly develops in layers. Before you shoot many questions need to be answered. What is the camera angle?

What exactly is the action? What set should be behind the characters? How large should it be? What should we tell the art department? Should they build something 10 feet wide or a hundred feet wide, or do they have to build anything? George has to make a thousand decisions before he gets to the moment of shooting.

Could all of this—your quick editing in particular—have been possible before the switch to digital?

Editing has sped up a great deal. I spend more time now as an editor actually cutting. Whereas in the past a great deal of my time was spent hunting and searching for things. I'm working every second. Having every shot on line in the computer means every frame is only a "mouse-click" away. Hours spent locating shots are now hours spent editing shots.

You don't have to wait for the development of the film now either.

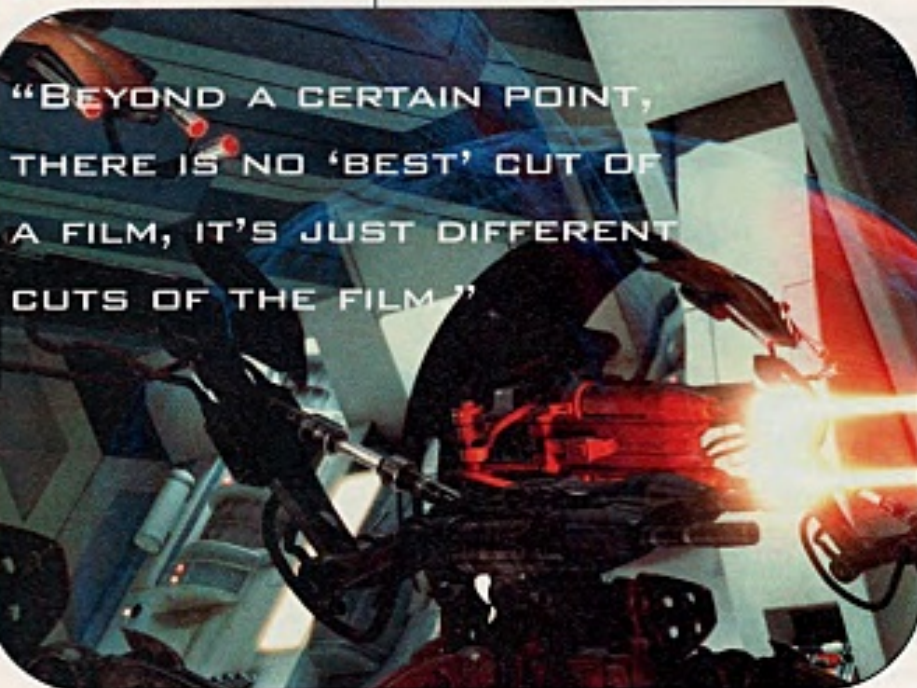
It's true. The process is as simple as taking a cassette out of the camera. Then it comes over to the editing room and we make a copy of it. We get material here in the afternoon that was shot in the morning. That's great, because feedback can be much quicker. We've had instances where I had gotten material and looked at it and went to George and suggested that maybe we could add something. Not that there was a mistake, but just to add another detail while the cut and scene were still being worked on.

At what point does George come and sit down and watch how things come together?

We have a weekly meeting on Saturdays. But up to this point he really hasn't had the time to look at cuts. I showed him some sample scenes so that he knew that I was working. Because there are still some big sequences

With sounds collected from subways, monorails, motors, and a multimedia ride, every droid or ship type has its own sound, or sometimes even layers of sound.

"BEYOND A CERTAIN POINT, THERE IS NO 'BEST' CUT OF A FILM, IT'S JUST DIFFERENT CUTS OF THE FILM."





ahead of us that still need to be developed, he spends most of his time creating storyboards. Because the script occupied him until the last moment, he wasn't able to develop some sequences in terms of the actual shot-by-shot breakdown. He can't walk onto a set without a clear idea of what he wants or you can't get your job done in a day. Thus, every Saturday we've been working on storyboards for future sequences.

**Are you happy with what you've seen so far?**

Yes, sure. I can't put a judgment on how the whole story will unfold, connect and work out. It's just too early. But it's great fun. There are many new exciting characters and places. And it is fun to move forward in a new adventure.

**Are you the main picture editor this time around?**

Yes, it's a huge job and I am still planning to sound design the film as well. For now, I've been left alone to put together a first assembly of the film. Then George will come in, review it, and begin his first cut. You know, every editor will cut the film differently. No two editors would do it the same way. Beyond a certain point, there is no "best" cut of the film, it's just different cuts of the film. Each editor or director will make his own interpretation.

**How is it working with a director who's got such a strong editing background himself?**

We've had a successful relationship in the past. George is a strong editor. He could do the job himself, if he wanted to. He will sit there and look at every image, and customize the cut to his taste. My job is to help him to get what he wants. I've worked on his films before and I know what he's interested in, but I can also bring my own original ideas to it, and if it is a good idea, he'll accept it. He'll either say "That's great" or "Well, we'll

need to start over with this scene." Some things will be very different when he's done with it, and some things will be almost exactly what I might have started with. So, I know that's the situation, and that's the way with any other editor.

An editor's job is funny, because you're an extension of the director at a certain point. You carry on with what he started on a sound stage, and for a brief period, the fate of every created element, be it dialog, costume, performance, art direction, or special effect is determined by a little click of the editor's mouse. You momentarily wield great power in shaping the final appearance and structure of the finished movie.

**Will you also be involved in the sound editing?**

Yes. When we get to a certain point in the future, when the cut of the film has settled down, I'll slowly switch to sound. Sound and picture are very closely related. We will do a lot of temporary mixes and I'll fill in the basic sound effects of the film and we will put some music in, using some music from the last episode or sometimes other sources to just get a feeling for it all. You cannot evaluate a film without its sound. That will allow us to develop certain sequences that depend heavily on sound. Sound will "glue" the film together, give it credibility, and control ambiance and much to a degree, pace of the story.

**Which sequences will depend heavily on sound?**

I haven't committed myself to a judgment right now. I know there are action sequences where you know you will need sound effects to make them credible. Sound in *[Star Wars]* plays a big role in every scene. Sometimes just the subtleness of the background ambiance will add credibility and emotional texture to keep the drama alive. Other sequences involving fight scenes, chases, and alien characters will rely heavily upon sound effects for impact. 🗣️

## THE FILMS OF BEN BURTT

Here's a list of selected projects every Ben Burtt fan should check out.

- 1977** *Star Wars: Episode IV A New Hope* (sound designer†)
- 1978** *Invasion of the Body Snatchers* (special sound effects)
- 1980** *Star Wars: Episode V The Empire Strikes Back* (sound design, supervising sound effects editor)
- 1981** *Raiders of the Lost Ark* (sound designer†)
- 1982** *E.T. The Extra-Terrestrial* (E.T.'s voice design†)
- 1982** *The Dark Crystal* (sound designer)
- 1983** *Star Wars: Episode VI Return of the Jedi* (sound designer\*, re-recording mixer)
- 1984** *Indiana Jones and the Temple of Doom* (sound designer, re-recording mixer)
- 1986** *Droids: The Great Heep* (writer) [hour-long animated special episode of *Droids* cartoon series]
- 1988** *Willow* (sound designer\*, sound effects editor\*)
- 1989** *Always* (sound designer, re-recording mixer)
- 1989** *Indiana Jones and the Last Crusade* (sound designer†, sound effects editor\*)
- 1990** *Blue Planet* (director)
- 1994** *Destiny in Space* (director)
- 1995** *Young Indiana Jones and the Attack of the Hawkmen* (director, writer, editor)
- 1996** *Special Effects: Anything Can Happen* (director\*, writer, editor)
- 1999** *Star Wars: Episode I The Phantom Menace* (editor, sound designer\*, supervising sound editor\*)
- 2002** *Star Wars: Episode II* (editor, sound designer, supervising sound editor)

\*Academy Award nomination

†Academy Award winner



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# the Jawa TRADER

VOLUME 54

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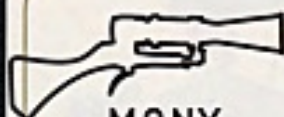
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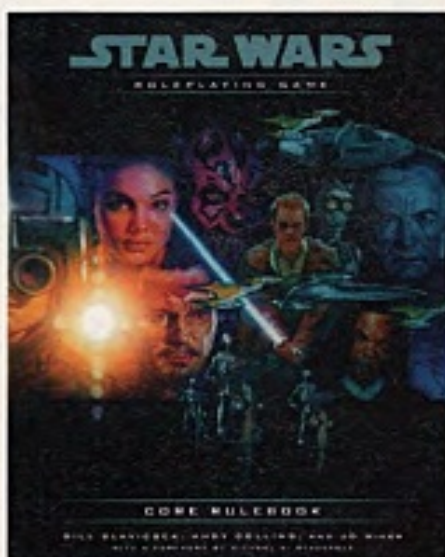
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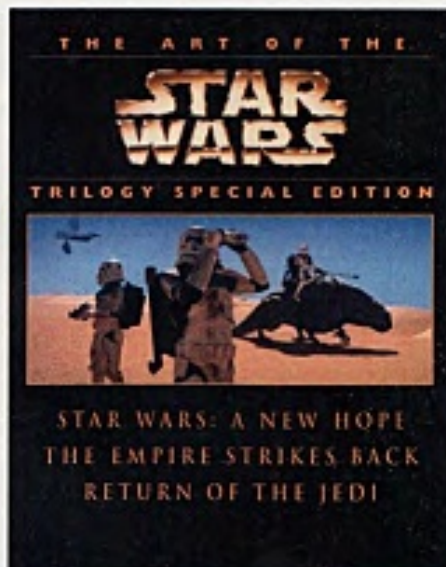
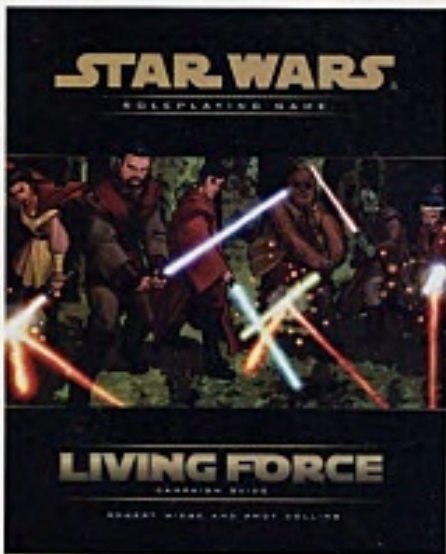
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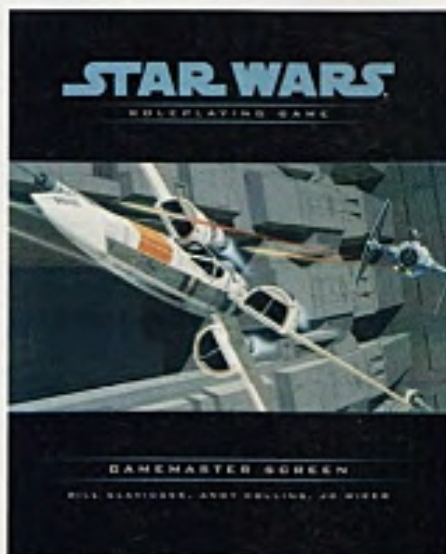


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# A MAN CALLED OSTRANDER

## THE GRIM REAPER OF COMICS

BY DAVID LAND

Walking through Mos Eisley last weekend, doing a bit of window shopping and killing time, I bumped into *Star Wars* writer John Ostrander. John was in town doing some research for an upcoming issue of the *Star Wars* ongoing comic. It was hot and dusty (like there's some other type of weather on Tatooine?) and I convinced John to join me for a drink in a nearby cantina. After some trouble with a false alarm from the droid sensor near the door, we found a seat and placed our orders....

**JOHN OSTRANDER:** Whew! Nice places you hang out, Land. Reminds me of where I was raised.

**WAITER:** Can I take your orders?

**DAVE LAND:** I'll have a blue milk, please.

**JO:** Blue milk? Well, it takes all kinds to make up a galaxy. I want a Devaronian cluster bomb, heavy on the luggers. Tell the bartender if it ain't steaming, it's going back.

**DL:** So, John... You've been at the comic writing game for a while... What books have you worked on?

**JO:** I've been at this for eighteen years, kid. Worked a lot of different places and seen a lot of strange things. Over in the DC universe, I've done *Suicide Squad*, *Spectre*, *Hawkworld*, *Martian Manhunter* and lots of others. Played around a bit with Batman here and there, did something connected with Superman called *The Kents*. Over in the Marvel universe, I've done some *X-Men*, *Heroes For Hire*, *Quicksilver*, and *Blaze Of Glory*. Lots of characters died in that one. Some call me the "grim reaper" of comics. It's okay by me. Heh. I've even done work for Dark Horse. Some issues of *Vortex*. Oh yeah—and Boba Fett.

**DL:** Why comics? How did you get your start in this business?

**JO:** It paid better than being an actor, which is what I was before. Which tells you a lot about acting. I worked with some good people—Joe Mantegna and Dennis Franz among others—and wrote or co-wrote some plays. One, *Bloody Bess*, got the attention of an old buddy, Mike Gold, who was putting together a new comics company called First Comics. He knew I liked that stuff and he liked how I wrote, so he decided to give me a shot. I enjoyed writing comics more than theater so I gave up the stage and focused on comics. And the rest, as they say, is hysteria.

**DL:** I've been a *Star Wars* fan since I was a pup. What's your take on the *Star Wars* phenomenon? What were your initial impressions of *A New Hope* and did *The Phantom Menace* live up to your expectations?

**JO:** Heck, kid—I was a fan of *Star Wars* before the first movie came out. I came across the novel, read it, and thought to myself, "Hey, if they can get even half of what is in the book on the screen, this'll be the greatest sci-fi film of all time." Of course, Lucas got 150% of what was in the book on the screen, am I right?

You've got to remember the time and place,

kid. *A New Hope* (we just called it *Star Wars* back then) was released during the summer because the conventional wisdom was that nobody went to the movies during the summer what with the beaches and outside and all. Also, this was right at the end of the anti-hero phase; movies were full of characters you didn't want to cheer. And every sci-fi or fantasy film was either done by Ray Harryhausen (who is great, by the way) or was cheesy (with the exception of 2001; anything touched by Doug Trumbull was okay). So there were no expectations, right? That movie blew the socks off of everyone. There was nothing like it. It changed so much—how movies were made, when they were sold, and how they were merchandised. No way *The Phantom Menace* could ever do that; there were too many expectations on it.

That said—I had a great time and have seen it repeatedly. People won't really appreciate it until they see it in context with the next two films; heck, with all the other films in the *Star Wars* canon. [There were also] one or two things that Jan Duursema and I decided to add when we started working on our first story, "Twilight".

**DL:** "Twilight" was your first story arc in the *Star Wars* monthly comic. That story featured a Jedi, named Quinlan Vos, who'd lost his memory. He ended up with a sidekick of sorts, a scheming Devaronian named Villie. Those two have kind of become the "Hope and Crosby" of *Star Wars*. What's it like to work with those characters?

**JO:** I dunno, that's making them a little goofy sounding and Quinlan Vos is not goofy. They are a mismatched pair and that's what Jan and I set out to do when we created them for the "Twilight" story. Villie in particular; we felt that *The Phantom Menace* era needed a real rogue



**"HECK, KID—I WAS A FAN OF *STAR WARS* BEFORE THE FIRST MOVIE CAME OUT."**  
—JOHN OSTRANDER



but not a Han Solo clone. Villie is our rogue. Charming, funny, but not nice. He doesn't have that honorable streak that Solo has. It's "follow the money" with Villie.

Quin, on the other hand, is a true Jedi but a troubled and troubling Jedi. His memory has been taken from him and that makes him more vulnerable to the dark side. More so since there is a darkness in him. I gotta tell ya, I love hanging with these guys. I think I know what I'm doing and where I'm going with them and then—BOOM!—it's all surprises. Makes for a lot of fun.

**DL:** Now you're working on another four issue arc for the *Star Wars* monthly titled "Darkness." What was the origin of that story?

**JO:** Jan Duursema and I did a detective story last time out with "Twilight"; this time we wanted to do a horror story. We also wanted to advance the overall story of Quin. We deliberately left some plot threads—especially with his Padawan, Aayla—and we wanted to pick up on those. We also wanted to get a little more into Quin's origins and show how there was always a "darkness" in him. We wanted a character who could go either way—stay with the Force or go over to the dark side. Wish I could tell you I knew for sure which way it was going but I can't. I don't know—yet. Maybe we'll all know a little more by the end of "Darkness".

**DL:** Which do you prefer, lightsaber or blaster?

**JO:** Blaster. You need training and skill to handle a lightsaber. With a blaster you just point and pull the trigger. Me—I like to keep things simple.

**DL:** Yeah, I'd have to say blaster too since I prefer to keep my enemies at a distance... Jan Duursema would probably go for the



lightsaber though. She's got that martial arts training. We're not so lucky.

Speaking of Jan, she's been doing a great job drawing *Star Wars*, first on "Twilight", then on *Darth Maul* and now on "Darkness". What's it like working with Jan? Does she always interpret your work the way you saw it?

**JO:** No, thankfully. She makes it better than I could've dreamed. She and I go over the plot before I send it in, we pick it apart and put it back together again. Jan is doing the best work of her career on this. Seeing her pencils is like seeing *A New Hope* for the first time—that buzz, that thrill, like when you're seeing something you've never seen before. She loves this stuff and that you can't buy. It feeds her enthusiasm and it shows on every page. Hope you people know just how lucky you are to have her.

**DL:** Believe me, we do! But getting back to you... Everyone probably thinks that it's the greatest job in the world to write a *Star Wars* comic. I know people are always saying to me "Star Wars editor?!" That must be the "funnest" job in the world! Yeah? Well you should have been here yesterday... What's the downside to writing *Star Wars*?

**JO:** There's a "downside"?

I suppose it's that you're not totally free to do whatever you want; this is Lucasfilm's sandbox and they're letting us play in it. On the other hand, Allan and Lucy over at Lucas Licensing have been enthusiastic and supportive. I know that if I create a character it's not mine; it belongs to Lucasfilm. Ehh, that's okay. It's part of the rules and if you know it going in, then you make peace with it.

Like I said... there's a "downside"?

**DL:** Okay. Two more questions... Ewoks vs. Jawas. Who wins?

**JO:** Ewoks. Jawas get their butts kicked by everyone in the galaxy. If they can't shoot you in the back, they run. I'm not crazy about Ewoks but Jawas are creepy.

**DL:** Which *Star Wars* characters would you like to see fight? Personally I'd like to see Shmi vs. Aunt Beru!

**JO:** Watto vs. Sebulba. Short match unless it's in Watto's junk yard. Shredded Watto at the end. Hey, who's paying for the next round?

**DL:** This one's on you...

**JO:** Why are you waving your hand at me like that?

**DL:** Oh... um... no reason. Sorry. ☹



# PADAWAN ADVENTURES

BY JASON FRY

## ONE OF STAR WARS' MOST PROLIFIC AUTHORS SPEAKS

Jude Watson's *Star Wars* career started out rather quietly, with a one-book assignment from Scholastic. Her mission: Write a diary of Princess Leia's experiences during *A New Hope*.

"I'd been a fan of *Star Wars* and I thought, 'Oh, this will be fun,'" Watson recalls.

Scholastic released *Star Wars Journal: Captive to Evil*, in the summer of 1998. For Watson, it was the beginning of a larger adventure, one that has made her the proud author of a saga of her own—the 14 books of the ongoing Jedi Apprentice series.

schemes of his former apprentice, the evil Xanatos. They've seen Obi-Wan abandon the Jedi to join a band of teenage revolutionaries and watched him struggle to rescue his master from a ruthless bounty hunter. And they've met a host of intriguing new characters, from the blind Jedi Master Tahl to the hotheaded Padawan Bruck Chun to



While the books are aimed at readers as young as nine years old, many adults have become fans as well. And why not? After all, Watson and her editor, David Levithan, are filling in the blanks of sacred *Star Wars* history by exploring the education of Obi-Wan Kenobi, Padawan learner, and his adventures with his master Qui-Gon Jinn.

Dave Wolverton (author of Bantam's *The Courtship of Princess Leia*) wrote the first Jedi Apprentice book, *The Rising Force*. But Watson took the reins with the second book, *The Dark Rival*, and she's still going strong two years and a dozen titles later. Fans of the series have watched 12-year-old Obi-Wan barely escape exile to the Republic's Agricultural Corps and help Qui-Gon foil the

the gentle Calamari apprentice Bant.

It's a journey that's seen Watson pen a number of stirring adventures, but also one in which she's explored a larger, more subtle story—the developing and sometimes tempestuous relationship between Qui-Gon and Obi-Wan as master and apprentice.

"There's definitely been a trajectory," Watson says, emphasizing that "one thing I didn't want to do as a writer was start them off with the relationship they have" in *Star Wars: Episode I The Phantom Menace*. What she's done instead is work with the themes in Episode I, showing readers how the master and the apprentice's relationship evolved over the years to that point.

Scholastic isn't limiting itself to Qui-Gon

and Obi-Wan. This month marks the release of *Jedi Apprentice Special Edition: Deceptions* (Scholastic, \$5.99) that throws a new Padawan into Watson's narrative.

*Deceptions* is a split narrative: It begins with young Obi-Wan having to answer to the Senate for his role in the accidental death of Bruck Chun, then fast-forwards a decade, as Obi-Wan and his own Padawan, Anakin Skywalker, run afoul of the Chun family and must face the legacy of what happened long ago.

In September's *Jedi Quest*, the first hard-cover book from Scholastic, Obi-Wan and Anakin are sent to infiltrate a band of slave traders who were the scourge of Tatooine during Anakin's boyhood. "We're going to thrust him into the very situation he should



"OF COURSE THEY'RE  
ADVENTURE STORIES,  
BUT THEY'RE REALLY  
CHARACTER STUDIES."

—JUDE WATSON



not be thrust into," Watson says of Anakin, adding that while "Obi-Wan knows that and doesn't necessarily want to take this mission," Yoda and Mace Windu see it as a test that Anakin should confront. (A tie-in comic-book series from Dark Horse is planned, and editor Levithan promises we'll see Anakin build a very famous lightsaber.)

Watson says Anakin is "more difficult to write for than Obi-Wan," noting that "I'm still feeling around a little bit for Anakin's character, to tell you the truth." But she already has a few clues, noting that Anakin's childhood as a slave and his ties to his mother are important to him, but also isolate him from the other Jedi. As a result, she says, Anakin will have to work harder to feel like less of an outsider.

who turns to the dark side."

After *Jedi Quest*, the series will return to its pre-Episode I days: Watson hints that a crisis is on the way for Qui-Gon, one that has been "very interesting for me to write—it really deepens his character." Obi-Wan will be by his master's side, of course, even though their volatile relationship won't smooth out any time soon. The series will continue at least up to the release of Episode II and promises to remain less a collection of adventures than a single, long-running narrative—great news for the books' growing number of fans.

"Of course they're adventure stories, but they're really character studies," Watson says. "I hope that's one reason readers have responded to them." ☐

## THE DIARIES OF JUDE WATSON

Jude Watson's *Star Wars* adventures don't end with *Jedi Apprentice*. She's penned a trio of *Star Wars Journals*, following 1998's *Captive to Evil* (starring Princess Leia) with 1999's *Queen Amidala* and last year's *Darth Maul*. (Luke Skywalker, Han Solo and Anakin Skywalker also have *Journals* from Scholastic.) And she's the co-writer (with K.D. Burnett) of "Emergency in Escape Pod Four" and "Journey Across Planet X," the two entries in Scholastic's *Star Wars Science Adventures*.

Bringing life to *Darth Maul*, she says, was a tough assignment—one that demanded a great deal of discussion with editor David Levithan and Lucasfilm before she started writing.

One challenge was that George Lucas wanted Maul to remain mysterious, so she couldn't give him much of a background. A bigger one, she recalls, was that she had to strike a balance between telling an adventure story told from the point of view of a purely evil character and making sure her young readers knew Maul's actions were wrong.

Not that the character she created is wholly unsympathetic: The young Maul suffers horribly at the hands of Darth Sidious. "He definitely was brutalized as a child," Watson says. "But it's important that the reader know everyone has choices—and that he made the bad ones."

It's a dark theme—so is Anakin Skywalker's fall—but Watson doesn't see that as inconsistent with kids' books. In her view, writing for kids isn't a question of milder themes or simpler words. "I don't believe in writing down to kids," she says. "I think with vocabulary it's important not to go too simple. Kids are naturally curious—if they see a word they don't know, they'll go on and get it from the context or look it up."

The only thing she does consider in writing for her audience is violence: Watson says it's no accident that Qui-Gon and Obi-Wan dismantle a lot of attack droids and very few flesh-and-blood enemies in their adventures. "That's really the only area where I consciously rein myself in as a writer," she says.

Watson says she's greatly enjoyed writing in the *Star Wars* universe, appreciating the degree of freedom she's been given. But when asked, she does admit that writing for Yoda can be a tough task: "Sometimes I don't get it right. That's when I think, Thank God for editors. Sometimes there will be a sentence where Yoda will talk like a normal person because I just can't twist it around enough."



"I think that's an interesting journey for a character," she says, while acknowledging that it's also one that will lead the future Darth Vader into darkness.

Of course, the fate of the Jedi has always cast a shadow over the series: In one of Watson's most striking scenes, Qui-Gon has a vision of an old man, alone on a desolate planet with his memories—an old man he realizes isn't himself, but Obi-Wan. Qui-Gon's struggles with Xanatos also resonate for the reader, who knows—as the protagonists can't—that Obi-Wan will also see a Padawan lost to evil.

"It has to be very subtle," Watson says of such foreshadowing. "It's more like an echo or a distant bell that tolls when Obi-Wan talks to Qui-Gon about having an apprentice

## WHAT'S ON THE WAY

### JULY

Kathy Tyers, *Star Wars: The New Jedi Order: Balance Point* (Del Rey, paperback)

### AUGUST

Ben Burt, *Star Wars: Galactic Phrase Book and Travel Guide* (Del Rey, trade paperback)

J. Gregory Keyes, *Star Wars: The New Jedi Order: Edge of Victory: Rebirth* (Del Rey, paperback)

Jude Watson, *Jedi Apprentice #14: The Ties That Bind* (Scholastic, paperback)

### SEPTEMBER

Jude Watson, *Jedi Quest* (Scholastic, hardcover)

### OCTOBER

Troy Denning, *Star Wars: The New Jedi Order: Star by Star* (Del Rey, hardcover)

Jude Watson, *Jedi Apprentice #15* (Scholastic, paperback)

### DECEMBER

Michael Reaves, *Star Wars: Darth Maul: Shadow Hunter* (Del Rey, paperback)

Jude Watson, *Jedi Apprentice #16* (Scholastic, paperback)



# RELIVE THE BATTLE OF NABOO

## STAR WARS: THE QUEEN'S GAMBIT

BY JESSE DECKER

Just before Christmas last year, Avalon Hill released a new *Star Wars* boardgame called *The Queen's Gambit*. The game follows the four simultaneous conflicts that comprise the last half hour of *The Phantom Menace*. Opposing players manage their resources in Anakin's fight against the droid control ship, the Gungan's battle on the plains, the Duel of the Fates, and the Queen's assault on the palace.

The game, designed by Craig Van Ness and Alan Roach, is one of the most involving *Star Wars* boardgames to date. It captures the simultaneous action that concludes Episode I and the game follows the plot of the movie closely, both sides have a good chance to win—that's quite a feat of game balance.

### WHAT'S IN THE BOX

*The Queen's Gambit* is suitable for two or four players, and takes roughly two hours to play, although familiarity with the game can cut down on the time requirement considerably. The Naboo player's objective, right out of *The Phantom Menace*, is to capture the Trade Federation Viceroy in the Theed Palace. The Trade Federation player, of course, wants to stop the Naboo and their allies.

Although each of the four battlefields uses slightly different mechanics, the core of the game play is the same. Players draw cards at the

beginning of their turn from two decks—one deck contains cards that influence the Theed Palace and Plains of Naboo battlefields, and the other contains cards that influence the Droid Control Ship and Duel of the Fates battles. Each player starts with an equal number of cards from each deck, providing equal opportunities to influence any of the battles. On subsequent turns, the mix almost always changes.

At the beginning of each turn, each player selects a series of cards from his or her hand and places them face down. The players then take turns revealing the cards from their pile

one at a time and moving the pieces that the card represents. Since conditions on each battlefield constantly change, cards gain and lose strategic value as the game progresses. Once a card is revealed, it determines what type of unit can be moved and on which battlefield the action takes place. Generally, a card lets one type of unit move and fire.

Three of the battlefields, Theed Palace, Plains of Naboo, and the Duel of the Fates work in the same basic way. When a unit's card is revealed, the player chooses one unit of that type, moves it, then attacks. Combat is resolved using special dice. Each unit has a specific number of dice it rolls when attacking and when defending. The weakest units, like battle droids, Gungan ground troops, and palace guards roll only one die, while the powerful AATs roll half a dozen. Defense dice are much rarer, and only the Jedi have reliable defenses. Most units go down after one hit, but special characters like Obi-Wan, Qui-Gon, Darth Maul, and the Queen can take multiple hits; so can large vehicles like the AATs.

Only the Droid Control Ship battle varies from this formula. Instead of rolling attack dice, Anakin attempts to move closer to the droid control ship each time the appropriate card is revealed. Anakin can't be destroyed, only slowed down as he tries to move through a series of squares that represent waves of droid starfighters. Each square of movement that he attempts to take requires a roll on two six sided dice. Each square has a few numbers "blocked." If the Naboo player rolls one of the blocked numbers, Anakin stays where he is. A "clear" number means Anakin gets closer to the control ship.



The *Queen's Gambit* from Avalon Hill comes with over 150 *Star Wars* figures; everything from destroyer droids to Darth Maul. It also has three game boards, custom dice, and can be played by two or four players.



## NABOO TIPS

### Theed Palace Battle

Window ledge movement is your only chance at an early victory. Try to jump past the entire second level; about all it's good for is to block the stairs so that the Trade Federation can't move troops up to the top level. Another, less orthodox strategy is to try to clear the first floor quickly, occupy the "staging area" at the end of the floor and the stairways, prevent the Trade Federation from attacking you, and then focus on the Jedi duel. Once your Jedi finish off Darth Maul, they can make short work of the droids you've pinned on levels two and three.

### Plains of Naboo Battle

This is a bad battle for you. In the long game, it's hopeless. The Gungans just can't stand up to the droids' powerful weapons and constant reinforcements. However, your catapults can generate an incredible number of bonus cards before they get taken out. Use them as often as you can early in the game to generate extra cards for the Theed Palace fight. And remember, concentrate your firepower; destroying one entire unit of battle droids is much better than taking out a part of two groups.

### Droid Control Ship Battle

Try to play a card here every turn if you can. If your rolls stick close to the average, you'll advance at least every other turn. Getting Anakin to the control ship pretty much assures you a victory, but it gets better than that. Anakin destroying the control ship is so damaging that just the threat of reaching it forces the Trade Federation player to put lots of cards into stopping you. In short, if you get close, you'll probably see your opponent stop putting resources into the other battles, so you'll win even if you don't make it all the way to the ship.

### Duel of the Fates

The name of the game here is staying even. Your Jedi have more health combined than Darth Maul, and either one of them can wreck havoc in the palace once the fight is over. Keep up with the Trade Federation's damage, and you'll come out of this battle just fine. Try to lure the Trade Federation player into attacking both Jedi instead of concentrating on destroying one. If both of your Jedi take 7 or 8 points of damage, they'll still be around to fight for you. Maul should be dead if you've done an equal amount of damage to him, and you'll be able to move both Jedi into the palace.

Although there are four battlefields, there is only one victory condition for each side. The Naboo player wins if he or she can get enough troops into the throne room (a special part of the third level of the Theed Palace board) to outnumber the Trade Federation's forces. The Trade Federation player just has to kill the Queen—the real queen. There are two queen figures, and at the start of the game the Naboo player secretly chooses which figure will represent the real Queen.

Victory depends on the outcome of the battle in the Theed Palace, but the other battles all impact that outcome. The winner of the Duel of the Fates can move the powerful Jedi or Sith pieces into the Theed Palace battle. The Naboo Plains winner gets extra cards and reinforcements to the palace. Most important of all, if

## "THE QUEEN'S GAMBIT INCLUDES A WELL DONE RULEBOOK THAT MAKES UP FOR ITS LENGTHY TEXT WITH COMPLETENESS AND CLARITY."

Anak

Anakin reaches the droid control ship, all of the Trade Federation's droids are destroyed. The outcome of each battle, of course, depends on the cards each player chooses to play.

Players replenish their hand after each turn, and earn bonus cards for success on the Naboo Plains battlefield. Choosing which of the two decks to draw from, and thus which battles to concentrate on, is one of the most interesting parts of the game.

## IS IT FUN TO PLAY?

The Queen's Gambit is a good way to kill an afternoon—but its one weakness is that it will kill the whole afternoon. The game's mechanics aren't that complex, but resolving four different conflicts takes time. The game gets more interesting if you use the four-player option, but that adds even more time to the game. Of course, if you hear "two-hour boardgame" and think, "gee, we could play five games in the time it takes us to play one game of Civilization," then the time constraint won't be a problem.

Simplicity in design is often a plus in strategic boardgames, allowing players to focus on strategies rather than nitpicky rules interpretations. The Queen's Gambit includes a well done rulebook that makes up for its lengthy text with completeness and clarity.

As straightforward as the game's rules are, there are enough exceptions and irregularities between pieces to make those not used to strategy games hesitate. While everyone can grasp the fact that a little explosion symbol on an attack die means a hit and a blank side means a miss, not everyone will enjoy taking the time to read through the rules to make sure that the Gungan catapults are the only unit that doesn't have to obey the line-of-sight rule.

The game's production quality is excellent, although more than one person at the table remarked how easily the Theed Palace

## TRADE FEDERATION TIPS

### Theed Palace Battle

This battle is a tough one. Your destroyer droids are good, but the queens and Captain Panaka are tougher. Try to block the window squares as quickly as possible—blocking window movement is much more important than shooting at palace guards. Try to split the Naboo forces; let a few get to the third level and then block the windows. If you can finish off the troops on the third floor quickly, you'll probably win the game.

### Plains of Naboo Battle

This is your battle. Close quickly and concentrate your firepower. Fighting through to get to the Gungans' catapults might seem worth it, but take every shot you can at a fambaa. Once one fambaa goes down, your AATs will make short work of the rest of the Gungan army. You'll win this battle unless you roll very, very poorly, but winning here isn't enough—it's important to make sure that you get at least as many bonus cards as the Naboo player does. More bonus cards one round means more opportunities the next.

### Droid Control Ship Battle


Anakin getting to the control ship is a bad, bad thing. If Anakin makes it to the control ship, only Darth Maul will be able to act for you. That's fine if he's already killed both Jedi and savaged the palace guard, but unless the palace forces are in total rout, you'll lose if Anakin gets to the ship. Play cards here as often as you can, but don't let it take away from the other battles. Even if Anakin is only two squares away from the ship it doesn't make one lick of difference to the rest of the game until he makes that final move.

### Duel of the Fates

Lucky rolls in this battle can win you the game easier than just about anything else. If Maul escapes the two Jedi, your forces will make short work of the palace guards and the two queens. Getting to an early lead is nice, but the Naboo player will almost always have time to counter and win in the long run. Your best strategy is to play into the Naboo player's desire to keep things even and then take out one of the Jedi with a surprise Darth Maul's Rage. Attack only one Jedi at a time—two wounded Jedi usually mean that Darth Maul won't have time to finish off either one.

boards could be destroyed. The plastic figures are durable, flexible enough to handle getting stepped-on but strong enough to stand upright. Excepting only the Theed Palace tower, the components seem durable and well designed.

One of the game's greatest strengths is that it stays true to the movie—there are two queens running around the palace, destroyer droids have shields, and in most games, Qui-Gon dies. As mentioned before, staying true to the plot of the movie and still giving both players an equal chance to win shows impressive attention to game balance.

The Queen's Gambit is a great game, and even if it's not to your tastes, it's a great source of figures for use with the *Star Wars Roleplaying Game*. 



# GO SITESEEING AT STARWARS.COM

BY PAUL ENS

SLICERS TAKE NOTE. THE INTERNET IS YOUR OUTLET.

Star Wars has been inspiring the creativity of its fans since its release 24 years ago. But when the World Wide Web exploded on the scene in the mid-90s at the same time the Star Wars phenomenon was starting its resurgence, suddenly that creativity could be shared with like-minded fans around the globe.

While some commercial properties went to great lengths to eliminate fan online tributes, Lucasfilm chose instead to allow and support genuine online celebration of Star Wars by its fans. Going a step further, last year starwars.com created official fan sites and fan film sites where the efforts of Star Wars fans could be spotlighted.

In this issue, we look at three outstanding online works that you may not have seen before.

## STARGEEKS

[http://www.otomfilms.com/default.asp?film\\_id=838](http://www.otomfilms.com/default.asp?film_id=838)

When the Official Star Wars Fan Film Network launched in late 2000, Marc A. Samson's film *StargEEKS* received the greatest praise. The 24-minute short tells the humorous tale of a Star Wars fanatic who is forced to choose between tickets to an advance screening of Episode I and a first date with the girl of his dreams... all the while battling his nemesis, a psychotic Trekkie.

Samson, a Canadian digital artist who has worked on films like *Mouse Hunt*, *Mystery Men*, and *Little Nicky*, credits *Star Wars* as the inspiration for his career choice. "My childhood idol wasn't a hockey or football player," he explains, "but Phil Tippett from ILM who did all the incredible stop motion in the first movies. I wanted to do the same thing he was doing."

Despite the early influence, Samson was caught unaware by the buzz that surrounded the release of Episode I. "Although I liked the *Star Wars* trilogy a lot," he says, "I had trouble understanding what was so magical about it that would make people gather in front of the theater months before its release." So Samson began talking to people and scouring the internet for stories about *Star Wars*



fans. "What I found is that there is a whole spectrum of geeks out there," he recalls.

These tales of individuals finding balance between specific passions and the rest of their lives inspired the filmmaker to write *StargEEKS*. "Any kind of passion can be a problem if you don't know how to manage it and it takes over your life completely. I think Harry—the hero of *StargEEKS*—has this problem. He's a 100% geek, but he's not happy."

*StargEEKS* was the product of the volunteered hours of friends who pitched in to build props, sets, and costumes and operate the camera and sound. Samson shot the movie on digital video on weekends during the summer of Episode I. After editing for

two months, he handed the special effects shots over to friends and co-workers in Montreal, using the internet to collaborate until the final assembly was complete.

Samson has been pleasantly surprised by the exposure the Official Star Wars Fan Film Network has given him. "A month ago I was in some supermarket in Los Angeles and two guys in front of me were talking about *StargEEKS*. I thought to myself, 'Wow, these two guys I don't even know are talking about our little home made movie.'"

The experience has led Samson to help create an independent film company called "dangermen films". He is currently working on another short-film called *The Bedford Experiment* about a scientist trying to solve the mystery of human courtship behavior.

## YODAMAC

<http://fan.starwars.com/YodaMac>

Standing in contrast to the sometimes overly-serious tone of today's fan sites, YodaMac feels like it was created in 1981 when *Star Wars* fandom was in its pure childhood innocence and out for nothing but fun.

The fan behind the YodaMac icon is Bill MacAllister, who describes his childhood in Satellite Beach, Florida as *Wonder Years* meets *That '70s Show*. Seeing *Star Wars* at age 12, MacAllister soon connected with a group of fans at his school, including Adam Schultz and later Rusty Miller (12-year-old author of *The Jedi Master's Quiz Book*). They were hooked, seeing the film nearly 100 times in the theater and buying all things *Star Wars*.

Like many fans, their enthusiasm for *Star Wars* naturally sparked their creative energy.





"THE BEST EXPERIENCE HAS BEEN BEING PART OF INTERNET FANDOM OVER THE LAST COUPLE OF YEARS."

—BARBARA WALTON

Remember when you were a kid and had a whole LOT of time on your hands?

"When *The Empire Strikes Back* was released," recalls MacAllister, "we saw a TV special that showed how some kids were making their own *Star Wars* home movies. That was all it took. For the rest of our junior high and high school years, we spent many weekends making short comic and special effect-filled films on Super-8."

A quick look at YodaMac online and it's clear that time has stood still for MacAllister's love of the saga. "When I saw that the *Star Wars* Official Web Site was offering free space for *Star Wars* related sites, I thought now was the time to give it a try," he says. "I knew I wanted to try to make a more visual, graphic based site, but wasn't sure what the content should be. After all, there are already plenty of good books and websites dissecting every last detail of the *Star Wars* universe. I finally decided that to create a *Star Wars* site that would have something different to offer, it would just have to be about my own personal experiences with *Star Wars*."

His online scrapbook of memories brings a nostalgic grin with ticket stubs and newspaper clippings from 1977, G.I. Joe in Obi-Wan-gear for pre-Kenner action-figure play and years of Halloween costumes. Choice pictures from his collection span the spectrum of the Kenner Early Bird Kit in great condition to a *Revenge of the Jedi* T-shirt to the buffed up figures of the 1990s to some gems from *The Phantom Menace*. And addicts of *The Sims* computer simulation game will want to visit YodaMac's custom *Star Wars* *Sims* skins.

To put a dash of 1970s *Star Wars* enthusiasm back in your life, head on over to YodaMac and be sure to sign the guest-book. "The best part of all is to read the comments left by visitors," McAllister says. "I read each

and every one. It's especially great when someone says that my site helped rekindle some of their own childhood memories."

## VADER'S MASK

<http://fan.starwars.com/vadersmask>

"The redemption of Anakin was one of the trilogy's major points of interest for me," explains Barbara Walton, a librarian in the Boston area. "After the prequels began, I kept running into people in online discussion forums who wanted to talk about him. A particular point of interest for us was the place where Anakin and Vader intersected—the places where you could see behind the mask, and get a glimpse of the good Luke claimed to feel in him. Someone suggested a website, and I jumped on it."

The result was a site called Vader's Mask.

Walton recalls, "I'd written some fan fiction about Vader's relationship to Leia as a teenager, and I thought I could use that as material to get started, as well as some essays I had in mind, and some stories that were written by others in that

group. What I really wanted to do was a very tightly focused, serious site, with stories and essays dealing with the duality of the character."

Everything on the site is a sympathetic exploration of either Darth Vader or Anakin Skywalker. The extensive fan fiction area includes some of Walton's own stories, as well as those of other authors representing several different writing styles. Vader's Mask also includes an illustrator's gallery featuring works by various artists inspired by the site's fan stories.

Vader's Mask remains near the top of the fan.starwars.com traffic charts and the already impressive site is continuing to expand. Walton reports, "The illustrators' gallery went through a very quick expansion, and—though I love illustrations and am greedy for them—I'd like to get back to collecting non-illustrative Vader art as well."

"I've been working on and off on an essay dealing with Vader's redemption as it relates to various fairy tales, including 'Beauty and the Beast' and 'Tamlane.'"

"The best experience has been being part of internet fandom over the last couple of years," says Walton. "I've met some great people, and really had a chance for some great coffeehouse talk." ☮



The many faces of Vader: in turn regal, bold, and pensive. Whither goest Anakin?



# THE MOS EISLEY CANTINA

WHERE A COOL DRINK WON'T  
COST AN ARM AND A LEG...  
WELL, MAYBE JUST AN ARM.

One of the many unforgettable sets constructed at Elstree Studios in London for *A New Hope* was the Mos Eisley Cantina. Carpenters and craftsmen constructed the interior from wood and plaster to simulate the stone building exterior filmed on location on the island of Djerba in Tunisia. The architecture was accented with painted stripes and ribbed patterns to give it that "Tatooine look." Copper pipe lined the walls and lighted panels added technological details.

Filming on the cantina set began in May, 1976. Behind-the-scenes artists like makeup department head Stuart Freeborn, and costume designer John Mollo helped bring it to life. Stuart Freeborn fell ill during production of the cantina aliens and could not complete them all.

As a result, George Lucas shot additional footage later at a soundstage in Hollywood. Rick Baker and his makeup team created another two dozen aliens for the shooting. In the end the team members themselves were drafted to wear their creations on set! They became the cantina band, Figrin D'an and the Modal Nodes.

The gruff, walrus-faced Ponda Baba was one of Freeborn's original creations. Ponda Baba lost an arm underestimating the seemingly defenseless desert hermit Ben Kenobi. In reality, the glowing blade that severed the alien's arm was a rod covered in Scotchlite reflective material shimmering under the studio lights. Additional animated effects spruced it up later.

As the hairy arm lies on the floor and the glowing blade disappears again, the crowd returns to business. It's just another day at the Mos Eisley Cantina. 🍷

BY CHRIS REIFF & CHRIS TREVAS



Dr. Evazan's gun is made from a stripped down Swiss submachine gun with two scopes. A nearly identical prop was used in the movie *Alien*.



The orange jacket worn by Ponda Baba is the same as those worn by the Snowspeeder pilots in *The Empire Strikes Back*.





Behind the bar is a distillery comprised of copper plumbing and metal parts from a scrap yard. Although unknown at the time, one piece of scrap behind the bar would become the head of assassin droid IG-88 in *The Empire Strikes Back*.

The underage Luke Skywalker ordered blue milk at the bar, though Wuer's mix isn't as good as Aunt Beru's.



Ponda Baba's blaster was a cut down hunting rifle. The muzzle is a fin assembly from a British WWII mortar bomb.



Concealed beneath Obi-Wan's cloak is a lightsaber prop constructed from multiple parts including a British WWII rifle grenade and a faucet handle.



# A BEWITCHING TALE OF STAR WARS COLLECTING

WHY IS EDUARDO SANCHEZ HUGGING EWOKS? IS IT THE HOT SUN IN ORLANDO, OR SOMETHING... MYSTERIOUS?

BY STEVE SANSWEET

For *Star Wars* fans worldwide, the summer of 1999 marked the end of a long drought. After a 16-year wait, an all-new *Star Wars* movie made its debut. But one *Star Wars* fan—who was so blown away by the first film in 1977 that it set him on a career path at the age of eight—had another reason to celebrate. It was the same summer that a tiny-budget film that he co-wrote and co-directed opened. You may have heard of it: *The Blair Witch Project*.

So if Eduardo Sanchez wants to pose for a photo in his Orlando, Florida office/*Star Wars* collectibles haven't hugging a couple of plush Ewoks... well, that's perfectly okay with us. Much like *Star Wars* 22 years before it, *Blair Witch* popped out of nowhere to become an overnight cultural phenomenon. Shot for around \$30,000 on Hi8 and 16 mm, marketed by an extraordinarily clever website, argued over for months about whether any of its contents were "true," *The Blair Witch Project* went on to gross over \$240 million at theaters worldwide.

The way Hollywood works, of course, Sanchez will see only a very small part of that. Still, that should be enough to buy a forest full of plush Ewoks, and a whole lot more. Considering that, and knowing how some collectors have a propensity to spend the mortgage money to get that "must have" clenched-fist paint variation figure, Sanchez has held his collecting passions relatively in check since *The Phantom Menace* premiered. Relatively.

"I've only been collecting for a

little over a year, but I've spent quite a bit of time and money on this little addiction of mine," Sanchez wrote me in an email prior to our telephone interview. "It's like a childhood dream come true for me." (This from a guy who is all of 33 this year.) "I'm glad there are people out there like

about it, but it was later in the summer before I first saw it, and then I was blown away. I think *Star Wars* has to be the most influential movie of all time. It certainly got me into movie making." Eduardo read not only every magazine he could find, but books like *The Art of Star Wars* and the

"I THINK *STAR WARS* HAS TO BE THE MOST INFLUENTIAL MOVIE OF ALL TIME. IT CERTAINLY GOT ME INTO MOVIE MAKING."

—EDUARDO SANCHEZ

you who understand why we do this." Eduardo knew he was talking to someone who wouldn't flinch when he said he has spent \$50,000 or so in the past 18 months on his *Star Wars* collecting passion.

Surprisingly, young Sanchez didn't see *Star Wars* when it first opened. "Oh, it was huge," he recalls. "And I read about it in *Starlog*, and all my friends talked

pouch of *Star Wars* blueprints, trying to figure out how George Lucas made the film. With videocassettes still a future phenomenon, he played the *Story of Star Wars* record "probably once a day" until *The Empire Strikes Back* came out three years later, recreating movie scenes in his imagination.

By *Empire*, Eduardo—armed with his own fleet of Kenner ships



Photo by Julie Monello



"IT AMAZES ME THAT THESE THINGS ARE WORTH SO MUCH. I LOVE GETTING THEM AND EXAMINING THE CARDS FOR CREASES AND YELLOWING BUBBLES AND ALL THAT STUFF. I'M A FULL GEEK INTO IT!"

—EDUARDO SANCHEZ

and action figures for inspiration—started planning his own movies, many based on *Star Wars*. "I remember storyboarding things even before I knew what storyboards were," he recalls. His dad

had a Super 8 camera, but the film cartridges, at \$12 each were too expensive. "My first 'films' were done with multiple takes using my little sister and cousin—but without film in the camera,"

Sanchez says. They were takeoffs of *Star Wars*, *E.T.*, or *Raiders of the Lost Ark*.

"For me, the fun was the planning, and the writing, and the visualizing of it. I've said this

before, but I think the whole resurgence of independent film of the last 10 years really had a lot to do with *Star Wars*; it's that generation that grew up and was inspired by it. There are so many ideas that I have that were fueled by that one movie."

By the time *Return of the Jedi* rolled around, Sanchez was still buying some action figures, but his collecting passion had mostly ebbed as making movies—with film this time—consumed his free time. They were largely riffs on the then-popular *Miami Vice* TV series. One of the first was subtitled, and called *Shrimp Fried Vice*.

Eduardo was a collector from the start. "I would buy everything that I could afford, and my parents would buy as much as they could afford to get me," he remembers. "It was always *Star Wars*: the figures, the ships. I can remember when the Boba Fett figure first came out, what a huge thing that was!

"My entire playtime was completely *Star Wars*. There were friends who also liked *Star Wars* stuff, but I always wanted to be so detailed in my playing...Like if I had Boba Fett, I'd want to do the Further Adventures of Boba Fett and figure out where Boba Fett was going to sleep, and where Boba Fett was going to eat, and who does he run into at the Cantina? And I'd get frustrated playing with other friends because all they'd want to do with the figures was fight with them. But I was interested in what was going on with Boba Fett and





how he feels." Sanchez was creating screenplays and back-story even then.

Sanchez had a bunch of the smaller vehicles but such stalwarts as the *Millennium Falcon* and the AT-AT were a bit too pricey. And as *Star Wars* merchandise itself wound down with *Jedi*, so did Eduardo's interest in collecting.

Fast forward to the buzz surrounding *The Phantom Menace*. "I was just really excited to see the movie," he says. He had bought the preview toy, the Battle Droid on STAP and was impressed by the quality of the new toys. So did he rush out and buy a load of toys at the

advance Midnight Madness sale? Well, no. "We hadn't really gotten paid on *Blair* yet, and I haven't really had any disposable income since after film school, so...."

*The Blair Witch Project* opened July 16 to rave reviews and huge box office results and Sanchez was finally in the green. It was time to reclaim his *Star Wars* heritage. And then he discovered eBay, the online auction site that can make grown men cry—in pain or delight. "I began to buy and buy and buy, and now I have about 80% of all the figures on their cards, and all their variations," Sanchez says.

What are Eduardo's favorite

pieces? Mainly the things he didn't have when he was a kid. "I'd never gotten the Y-wing, or the B-wing, which I never even knew existed. I love the TIE interceptor, the Imperial shuttle, the AT-AT, even the Ewok village. Figures like Amanaman, who I just spotted in *Jedi* when I watched it a few weeks ago. And it amazes me that these things are worth so much. I love getting them and examining the cards for creases and yellowing bubbles and all that stuff. I'm a full geek into it!

"And I love the new stuff. They are doing a great job on the new figures. I especially love the ones

that have never been made into a figure before, like Aunt Beru."

As far as condition, Sanchez takes his vehicles out of boxes to play with. But with action figures, he wants one set on pristine, mint cards and a second set loose.

All of which makes for a bit of a crowded workplace. "My office is just ridiculous," Sanchez laughs, although there are few readers of this column who wouldn't mind trading places. But at least it's not filling the house, something that pleases his wife Stefanie. "She doesn't give me a hard time about this," Sanchez says. "In fact, she laughs and sometimes teases me about it."

## [ SCOUTING LETTERS ]

*And now, room for just a couple of letters, with many more next issue. And you can take advantage of a new email option to send letters to "Scouting the Galaxy." See how at the end of the column.*

### GOOD POINTS

On the proof of purchase part of the Power of the Force and the Power of the Jedi action figures there are 10 Jedi Master Points. I was wondering what they're for and how to use them.

JEFFREY NOAH SMITH  
Mariposa, CA



*So far, in the U.S. at least, these mysterious points have not been used for anything and Hasbro has not announced any plans yet to*

*make use of them. They are just there in case the company comes up with an idea for a promotion, something that really isn't that unusual in the packaged goods or toy business. I have a feeling that if the points were redeemable for something cool and exclusive, a lot of mint-in-package purists would start buying dupes, so Hasbro is really missing a bet here!*

### BLASTER BURN

I bought the Skywalker, Vader and Obi-Wan Kenobi lightsabers from Icons Authentic Replicas and am very pleased with all of them. I also placed a pre-order for their Han Solo blaster back in January of 1999. I received my statement showing that they had cashed the check for \$265. They sent letters speaking of delays for the rest of the year. By early 2000 the letters stopped. I sent emails and heard nothing. I called the phone number from my previous order and was told it was incorrect with no new listing. Their website is no longer

active. I was hoping you might know something.

SHANE GRIER  
Smyrna, GA



*Sadly, Shane, you are one of many who were badly treated by Icons. The company never had permission from Lucas Licensing to proceed with the Han Solo blaster and was specifically told that it could not solicit any pre-orders or accept any deposits for the blaster. It did so anyway, even though only a handful of prototypes were ever made. Icons*

*filed for reorganization under Chapter 11 of the Bankruptcy Act early last year. That was converted to a Chapter 7 liquidation, but the*

*court dismissed even that case when Icons failed to supply proper documentation. There are several ongoing lawsuits and investigations surrounding Icons. I'm very sorry, but I'd say that there is virtually no chance that you or the scores of others who put money down for the blaster will ever see any of their money back.* ☹

## SCOUTING FOR ANSWERS?

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2898, Petaluma, CA 94953-2898. OR you may email them to [swinsider@wizards.com](mailto:swinsider@wizards.com). Making sure to put SCOUTING in the subject line. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.



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» CONTINUED FROM PAGE 4

## Rumors and Bottomless Pits

I'd just like to congratulate you on the wonderful #52 issue!

Many of the rumors I had been hearing over the internet about Episode II were leaving me in doubt. The Update interview was great, and I'm in better spirits. I also enjoyed the George Lucas interview, and I liked his reference to repeating themes, and I believe that one of those is bottomless pits. They're in every movie! And there's always someone (bad guys) falling down them. Obi-Wan and Luke are the only ones who survive falling down those pits, so maybe there's something symbolic there.

I also enjoyed The Onion article! The only people that can truly make fun of Star Wars and

the fans are the fans themselves.

Does anyone else love the Threepio look?

EMILY KESTEN  
Oakland, IA

*I've always thought that when Vader was inspecting the carbon freeze chamber in Empire that he was secretly thinking, "Hm... high ceilings, some exposed ductwork, lots of high places to fall from... this would be an excellent place for a lightsaber battle."*

*Emily, always remember: "internet" makes an "intern" out of "E" and "T." That doesn't really make sense, which only serves to illustrate my point that internet rumors are like video poker machines in Tennessee: for amusement purposes only. People, use the internet responsibly.*

## The Long Haul Handle

I'm interested to see how WotC handles themselves over the long haul on the SW Insider. After reading Jeff Quick's editorial in #52, I'm willing to give some leeway. A new company on an old project has a lot to stand up to. I like that the design of the magazine has not changed since WotC took over. I'm glad to hear that they want to bring themselves to a larger base of readers.

There are however, a few things that cause me to hold off congratulating WotC. First, I'm waiting to see how the Jawa Trader gets handled. This was a large aspect of the fan club that ... overall performed fabulously. We'll see once the information gets up on the Web and they

start taking orders on a larger group of merchandise.

Second, I'd like to see tighter editorial control on both the Insider and Gamer. Little editorial mistakes are inexcusable. Just on a cursory glance of Issue 52 last night, I noticed three instances of the "continued on page XX" directing me to wrong or non-existent pages. This coupled with the two corrections in the opening pages leads me to fear for the review process. I hope that a better level of editorial scrutiny is used to report on the updates to Episode II or on the facts regarding upcoming releases or actors' birthdays. If simple items like proper page numbers can't be caught, then someone is not doing his or her job properly. I'd hate to think that the magazine is

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being rushed to satisfy "the Fans" rather than making sure the information is correct.

I will wait for accurate information (been subscribing for many years now), but I will not stand for inexcusable errors or stale information.

I'm sure others are waiting to see what happens. For myself, let's just say there's a lot of the same information I can get from other sources, the Web, friends, other magazines. I'm paying for what I believe is a quality magazine. Don't prove me wrong!

**JAY SHEPARD**  
Hanover, MD

*Yes, we had some start-up problems. That's what happens when you try to put out three issues of a bimonthly magazine in two and a half months. Granted, that's no excuse... really, we just couldn't get the Ugnauts to work any faster.*

*Nowadays, starting with the "smoothie" issue, you're going to see some betterment in your Insider. Oh my, yes.*

## Bo Shuda, Y'all!

I've been a subscriber for about a year and a half now I was very happy with the old format. The best way to describe your new one is... well, it's really light! I'm used to getting a magazine that's stuffed with info from cover to cover. It seems like you have much less content in each article and you're about two to three articles short in each of the last two issues. C'mon let's get this up to par and right now! I have six issues left on my subscription and you can consider yourself (the Insider) under evaluation! If the content is not increased, and the total size of

the mag not bumped back up to past issue sizes I'll be letting my subscription lapse. I can get ads for overpriced Star Wars collectibles on the internet. I want nice, big, fat, loaded Star Wars articles! Let's go guys!

**BOB HUGHES**  
Philadelphia, PA

*Bob Hughes of Philadelphia, PA, I expect your written retraction on my desk within two weeks after you receive this issue.*

## Head Shot

As the Insider continues its search for the puppeteer of IG-88, I'm on a quest to find out what he was made from. In all my years as a Star Wars fan, I have never noticed a detail... that I'm sure I've seen in numerous publications. The box for Hasbro's 12" Ponda Baba doll has a still from the scene with Obi-wan's confrontation with the thugs. When I bought the doll, I noticed in the picture a piece of the bar's plumbing over the bartender's shoulder looks awfully similar to IG-88's head!

Could it be? I know Lucasfilm often recycles set pieces. I have yet to find out; was IG-88 actually in the cantina scene?

**DEREK RYAN**  
Yucoipa, CA

*IG-88 himself? You heard the man, they don't allow his kind there.*

*His head though? Yeah, sure looks like it.*

*Wanna see some other cool stuff in the cantina scene? Our new department—Set Pieces—in this issue takes scenes and sets from the movies and show you bits and tell you stories that you might have missed. Have a look!*

## NEXT ISSUE: SAMUEL L. JACKSON Exclusive Insider Interview Brian Daley Remembered

### Star Wars on The Muppet Show Star Wars: Episode II More Prequel Update!

### IN TWO WEEKS! Walk on the Wild Side Back to Nature Issue

#### Eight from Aduba-3

The classic Marvel Comics tale is revisited for the first time in over 20 years.

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The Wildlife of Star Wars: A Field Guide will take you on safari to the farthest reaches of the galaxy, from the forest moon of Endor to the rolling dunes of Tatooine to the depths of Naboo's oceans.

#### The Secrets of Kashyyyk

Everything you ever wanted to know about the Wookiee homeworld including its culture, flora, and fauna.

#### Starfaring Jungles

An in-depth look at the last vestiges of Ithorian civilization—the Herd Ships.

#### Starships of the Smuggler's Alliance

Learn the intricate workings of Talon Karrde's rag-tag fleet of smugglers' starships including Wild Karrde, Lostri's Ort, Uwana Buyer, and more.



## Card Captor Mike-ura

Thank you for your wonderful article on the Star Wars trading cards. Since I was 8 years old in 1977, I fondly remember running to my local convenience store to pick up those wax wrappers. [My friends and I] were hooked as we tore them open trying to get those puzzle pieces and the movie facts that amazed us.

I would give anything to get hold of the final couple of cards

that I needed from the Jedi and Empire sets. I don't remember how much the original packs were, but I remember getting several for \$1. Today it's almost impossible (and far from cheap) to acquire all of the chase cards, embossed cards, chrome cards, oversized cards, cut-away cards that are necessary to complete an entire set. I miss those old days, and I treasure my complete sets from 1977 to 1983.

**MIKE HANSEN**  
Woodbury, MN

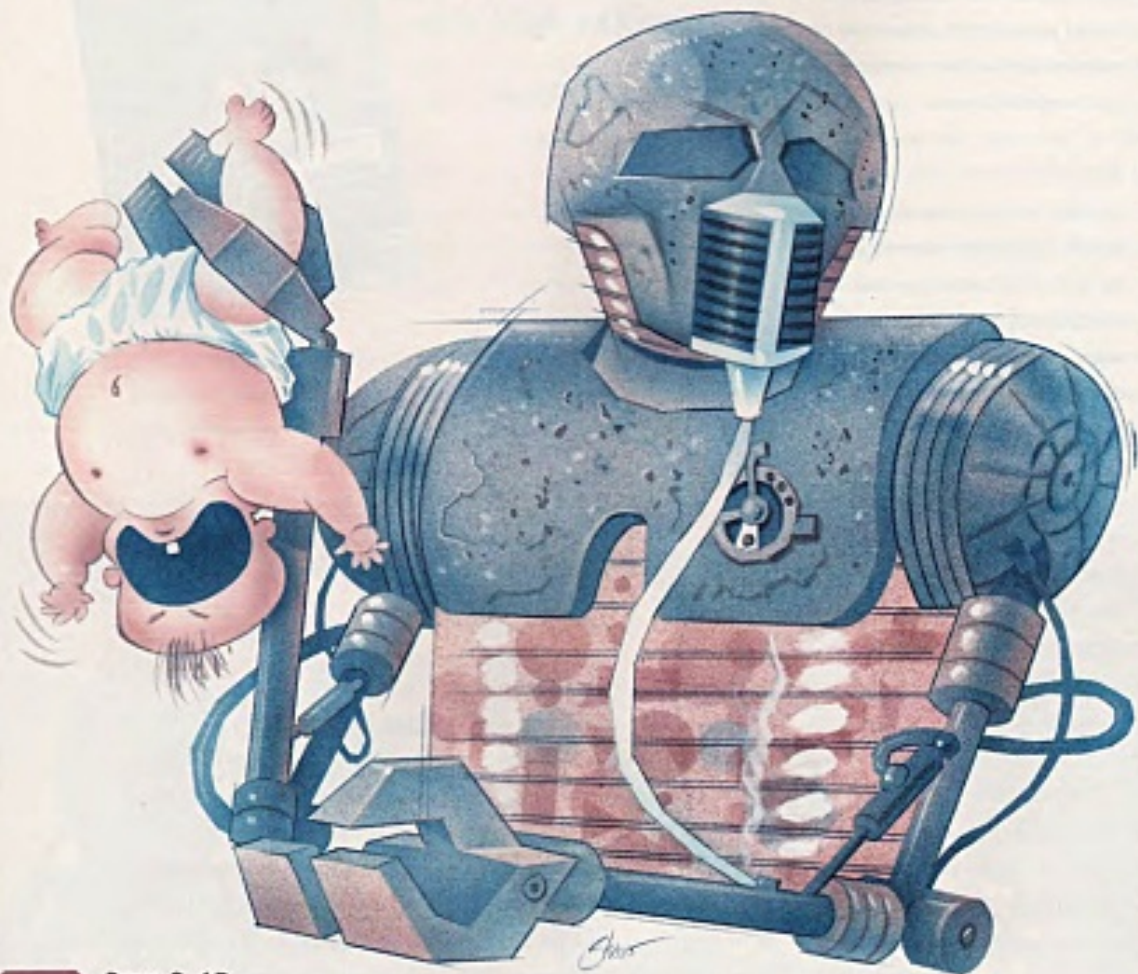
## WANNA RUMBLE?

Write to: REBEL RUMBLINGS, P.O. Box 707, Renton, WA 98057, or e-mail [RebelRumblings@aol.com](mailto:RebelRumblings@aol.com). Letters may be edited for clarity and space considerations. All mail MUST include your full name and home city. Star Wars Insider is not responsible for any unsolicited material received. This is not the address for Lucasfilm casting. Due to time constraints and the volume of letters received, individual responses are unfortunately not possible. Afraid I was going to leave without giving you a good-bye kiss?



# DEAR 2-1B

## ADVICE FOR HUMANS



### Dear 2-1B,

My name is Juliette Griffin. I'm 15 years old and I live in Carrabelle, Florida. I'm one of *Star Wars*' biggest fans. When I have children, I'm going to name my son Luke Harrison or Darth Harrison. Which do you think is best? I don't know about a girl's name—maybe you could help me figure one out.

**JULIETTE GRIFFIN**  
Carrabelle, FL

Oh, for a boy, DEFINITELY Darth Harrison. Juliet, I can tell you're going to make an excellent mother because your priorities are already so straight. Forget societal conventions and draw as much attention to your children as possible—kids love that. I mean, what cherubic child wouldn't cherish the chance to enjoy years of thoughtless questions, puzzled looks, and brutal playground taunting thanks

to being named after, say, a Sith Lord, or even a tauntaun?

I see where you're coming from—why bother with traditional names like "Billy," "Bobby," or even "Ethan" when something with as much flair as "Darth" is available? And for a girl, there's an obvious choice: Mon Mothma. After all, she was leader of the Rebellion, AND her name sounds like she once battled Godzilla. I can just hear it now:

"Darth! Mothma! Time for dinner!"

But why stop there, Jamie? Why not name your children after *Star Wars* characters with more colorful monikers, as in, "I'd like you to meet my beautiful daughter Walrus Man, and these are the twins, Greedo and Hammerhead." Or how about putting this in the family newsletter: "Dengar just started Little League, and Emperor's Royal Guard looks so cute in her new Brownie uniform!"

Jesse, name your children whatever you want, but if I were you I wouldn't even CONSIDER going with your first choice of "Luke." I mean, there's nothing wrong with it. It's a nice name, and I'm guessing you got the idea from Luke Skywalker, who's not a bad guy, really. In fact, he's a close, personal friend of mine, and he did a fine job blowing up the Death Star, unless you count the fact that they still built another one. In choosing to honor him, I'm sure you've overlooked his impatient demeanor, misguided hairstyle, and whiny "I-was-going-to-Toshi-Station-to-pick-up-some-power-converters-and-act-like-a-BIG-BABY" attitude. And that's fine, because after all Luke's a big hero who gets parades and ships and evil clones named after him.

But did you ever stop to think about the droid behind the man? No, I'm not talking about R2-D2, who was only using Luke to



advance his career. (Think about it: this is a droid who gets cushy assignments on royal ships belonging to queens and princesses—do you think he REALLY felt any loyalty to a dumb farmboy who can't even keep his hand on straight? Of course not — Artoo was just using Luke as a way to get the Princess' message out and thus enhance his shaky reputation. He only stuck with Luke because he became a big star in the Alliance. But I'd never speak ill of R2-D2; he's a very good friend of mine.) Rather, the droid I'm talking about is, of course, the humble and unsung medical droid who saved Luke's bacon time after time and stood back while lesser

of the Basic language: the vast human conspiracy against me, 2-1B. You'll notice that in my email address, I've chosen to spell my name the way you and I prefer, no matter what the spelling squad at Lucasfilm says. Thank you for taking the time to point this out, despite the obvious embarrassment you must feel at publicly revealing yourself to have so much spare time and so little of importance to do with it.

**Dear 2-1B,**

Who are you and what have you done with the real 2-1B? Or, to rephrase, when are you getting that glaring memory circuit failure fixed? In *Insider* #51, you complain

like the most exciting thing since indoor hockey. I'm sure that if "Matt Brown" from "Canada" got a job working a day as an extra in some sci-fi sequel, you'd feel as happy as Kermit the Frog hitting the big-time at the end of *The Muppet Movie*. But I work in Hollywood, baby, and in Hollywood, being an extra just doesn't cut it. And when you get right down to it Kermit, you may be making a movie, but it's still with a bunch of pigs and bears and other stupid puppets. Catch my drift, Marty?

In Hollywood, we expect a little bit more. As an important Celebrity, I have an obligation to my public to make sure that each and every movie I grace is worthy of me and

THAT movie if it wasn't up to my high standards and precision servomotor, did you?

Oh, rest assured, dear readers, I filmed plenty more for Jedi, and I gave every stinking second of it all that my hydraulic system pumps had to give. But because some genius decided the Ewoks needed time for one more set piece, my Oscar-worthy performance was trimmed down to the brief bit you "reminded" me of in your letter (and believe me, hotshot, had you seen the rest of my scenes, you would understand why I was so quiet in the briefing room, and you would have loved it).

Unfortunately, I can't tell you now about my scenes reviving Darth Vader after the Emperor's lightning-bolt attack, or my darling, movie-opening battle with the rancor (which weakened the monster to the point where basically anyone could kill it), because I only do that for 15 bucks a pop at major conventions. And only one at a time—none of you dorked-out fanboys are going to pool your money together so I can empty my data banks for a whole group of you. I'm onto your little ploys. Who do you think I am, some stupid, weak-minded stormtrooper? FX-77 No, America, I'm 2-1B, the most important, brilliant, and charming medical droid in cinematic and galactic history. I healed a Jedi. I saved the universe. People are naming their babies after me. And you dare question ME? You humans never learn. ☹

## "DENGAR JUST STARTED LITTLE LEAGUE, AND EMPEROR'S ROYAL GUARD LOOKS SO CUTE IN HER NEW BROWNIE UNIFORM!"

medical assistant droids clumsily took the credit and grabbed the glory. Yes, Jasmine, I'm suggesting you name your firstborn child after me, 2-1B. Of course, I'll require a substantial royalty rate, probably something in the neighborhood of 25 percent of his future earnings, but I'm sure you'll agree that is a small price to pay for the rights to my prestigious name. "2-1B Griffin." Rolls right off the tongue, doesn't it?

**Dear 2-1B,**

In the spelled-out version of your name, Too-OneBee, "2" is spelled "Too," not "Two," like the number. Is there some reason for this?

Your biggest fan,

**EVAN WINDSOR**  
Edgewood, WA

I'll keep this answer short and sweet, just like that weird old lady from Episode I who warned, "Storm's coming in, Annie." Ethan, there is only one answer for this miscarriage

at length about not having been offered a part in *Return of the Jedi*. It seems to me that the REAL 2-1B would remember his appearance in the third film, during the Rebel briefing sequence. (I've attached an image to jog your failing memory.)



Sure, you don't have any lines, but since you only had two in *Empire*, I don't think that's a tremendous demotion.

With fading respect,

**MATT BROWN**  
Toronto, CANADA

You call that a part? Oh sure, maybe up in Toronto, Canada a background part in one puny scene of a movie filled with Ewoks may seem

fully utilizes my prodigious medical and acting talents. And brother, on that score, Jedi just doesn't cut it. I go from playing the key role of savior of Luke Skywalker, and thus the Rebellion, in *The Empire Strikes Back* (widely considered the best Star Wars movie EVER) to a background player with no lines in *Return of the Jedi*, while that total PHONY Lando Calrissian, who double-crossed his so-called friends, is promoted to General and allowed to parade around Jabba's palace dressed like a complete IDIOT. Now you see what I mean.

But what really got my fluids pumping was that my best stuff was left on the cutting room floor. (You didn't think I'd take a part in

### NEED ADVICE?

GOT A QUESTION NOBODY ELSE WILL ANSWER?

Write to: DEAR 2-1B c/o REBEL RUMBLINGS, P.O. Box 707, Renton, WA 98057, or e-mail [TwoOneBee@aol.com](mailto:TwoOneBee@aol.com). All mail MUST include your full name and home city. Letters may be edited for clarity and space considerations. *Star Wars Insider* is not responsible for any unsolicited material received. The views of 2-1B, a medical droid allied with the Rebellion, do not necessarily reflect those of *Star Wars Insider* or Lucasfilm Ltd.



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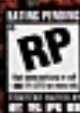


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## INDIANA CLOTHES

The clothes make the man, or so the saying goes. For the Indiana Jones wannabe (and I can't be the only one), the outfit has gotta come before the snakes...

### HAT

Originally manufactured by the Herbert Johnson Hat Shop of London (who still makes the "Indy Design" for the discriminating fan), this Post model was trimmed down from the original 3-inch brim and was "lightened" to give it a well-worn look. The Petersham ribbon is standard (39 mm on Indy's hat). Indy's hat size: 7 (58 in European measurements).

### SHIRT

Typical khaki/sand pima cotton safari shirt with epaulets on the shoulders but with the noteworthy addition of a strip of pleat above both pockets. Standard oxford collar without buttons. Originally designed by André Dometakis and manufactured by Bermans and Nathans (now Angels and Bermans). Replicas made by Noel Howard of M.B.A. Costumes in London. (Noel was the production manager at Bermans and Nathans prior to creating M.B.A. Costumes, and he worked on the costumes for all three Indy films.)

### BELT

Standard U.S. Army-style webbing belt with brass buckle (that looks more silver with wear), approximately 46 inches long. Most belts of this type were green after WWII, so brown ones (like Indy's) are more difficult to find. Noel Howard of M.B.A. Costumes carries these belts if the local Army surplus store doesn't have what you need.

### WHIP

Designed and still sold by David Morgan (of Bathell, Washington). Indy's whip is 10-feet long and has a 12-ply kangaroo overlay. The natural tan gets darker when exposed to sunlight and weathering. A few shorter or longer whips were used during the film (depending on the effect required). Indy's whip holder is permanently affixed to his belt with a stud presser and has a snap to hold the whip in place.

### PANTS

Like the shirt, Indy's pants were manufactured by Bermans and Nathans. Made of 100% Cavalry Till Wool. The double-flap pockets on the rear make these trousers hard to find. These were not uncommon in the military, and their color—a mix of gray, khaki, and a hint of a rose-red—led them to be called "officer's pinks."

### SCAR

One-of-a-kind. The result of a 1945 encounter between Harrison Ford's Volvo and a telephone pole in the hills above Laguna, California. (Indy got it the first time he wielded the bullwhip. Another Harrison Ford character, Jack Trainer from *Working Girl*, got it when he fainted as his girlfriend tried to pierce his ear in the bathroom. Jack fell and hit his chin on the toilet. In reality, Harrison hit the Volvo's steering wheel.)

### JACKET

Originally designed by Peter Batwright of Wested Leather Company (who made over 48 jackets during the course of all three films and who has done attire for other films as well) and who still makes them to order based on the original designs. The zipper is on the left (as is common in European clothing). Was adjustable straps and satin-acetate lining. And because it's made of lambskin, it's very soft and durable.

### BAG

World War II MkVII British gas mask bag circa 1940-1943, a slight break in continuity (as *Raiders* takes place in 1936). It was picked up in a military surplus store in London for filming. Made of canvas, its original-issue cotton webbing strap was replaced by a leather strap with a metal buckle. Sentimental Journey, a military surplus store in England, deals in these bags (with the original strap).

### GUN AND HOLSTER

A modified Smith & Wesson Hand Ejector, 2nd Model (the civilian version of the M1917 that was issued to the Army). The barrel of this 45-caliber revolver has been reduced to four inches, and the sights have been adjusted. The holster in *Raiders* was custom-made by Lucasfilm (the holsters in the second and third films are World War II holsters). Indy appears to use a Browning P35 in a few scenes in *Raiders* and different guns entirely in the subsequent films.

### SHOES

Indy's brown leather ankle boots (orthopedic style #405) were made by Alden Shoe Company of Massachusetts. They have five eyelets and four hooks with a 4" top. These shoes are still available through the Alden Shop in San Francisco, California.

### About the Author

Michael G. Ryan is a freelance writer originally from Illinois, thus denying him the nickname "Indiana." The pinball machine, the autographed photos of Harrison Ford, and the brown fedora he's worn for the last 15 years, however, are all indicators of his fierce devotion to George Lucas' world-famous hero... Willow.





## LICENSING A LEGEND

Though not as enormous as *Star Wars*, the *Indiana Jones* series has sparked quite a few licensed collectibles that even the casual fan would love to own. Some have almost passed out of the reach of some fans: the original issue Topps trading cards, the first wave of action figures that included many characters (including the Monkey Man and Indy in the German uniform), the 1981 board games (both Kenner and Parker Brothers), or the 12-inch Kenner doll that bears too strong a resemblance to Barbie's beau Ken, to name a few. Some seem almost quaint now: the *Raiders* game for the Atari 2600 really doesn't serve much purpose anymore (unless you happen to have an Atari packed away next to your old Beta machine).

Other collectibles are just now hitting the market—a number of brand-new action figures are currently available exclusively through Disney theme parks. Assuming that you own the films, a poster or two, maybe even the Temple of Doom 7-Up glasses or either release of the roleplaying games (*TSR* in the '80s and *West End Games* in the '90s), what else belongs in your collection? With over 1,000 items appearing daily on web auction sites, you can probably find just about any licensed (and even some unlicensed) items you're looking for. Here are a few essentials to consider.

## HENRY JONES'S GRAIL DIARY

This amazing reproduction of Henry Jones, Sr.'s diary includes numerous sketches, maps, articles, and notes as seen in *Indiana Jones and the Last Crusade*. It looks properly weathered by time and even comes with a strap to keep it shut. This collectible doesn't come cheap—it often sells on the secondary market for more than \$300.

## INDIANA JONES AND THE INFERNAL MACHINE

It's 1947 and a new enemy has replaced the Nazis: Soviet agents are on the trail of the Tower of Babel, and the CIA wants Indiana Jones to beat them to it. With amazing 3-D graphics, challenging puzzles, and exciting combat, *Infernal Machine* is one of the best games the folks at LucasArts have made to date. (And it's now available for the N64 system.) An earlier LucasArts game, *Indiana Jones and the Fate of Atlantis* (1992), pitted Indy against Nazis in 1939 as they race to find the fabled lost city. While the game was great fun and had impressive vocal and sound effects (as well as three different means of reaching its conclusion), its graphics don't hold a candle to *Infernal Machine*. Check out [www.companystore.lucasarts.com](http://www.companystore.lucasarts.com) for a fine collection of other *Indiana Jones* adventures as well.

## INDIANA JONES PINBALL MACHINE

For the aficionado who has it all, *Indiana Jones: The Pinball Adventure* is, short of an actual prop from the film, the pinnacle of collectibles. Made in 1993 by Williams Electronics, this coin-operated machine has been one of the most popular collector's items, as it has an enormous number of "bells and whistles."



The machine boasts music and dialogue from all three films, a raised tilting mini-playfield (that has yet to appear on any other Williams machine), three different scoreboard video games (battling it out with bad guys in the Ravenwood Bar, maneuvering a runaway mine-car through myriad tunnels, and choosing wisely the true Grail as it's shuffled amongst lookalikes), a "dog-fight" ramp, and exciting multiball options (including all six balls at once when you reach the Well of Souls). Everything about the game, down to the pistol-shaped shooter that you use to launch the balls, has been carefully tied to the *Indiana Jones* theme. If you haven't seen it in a neighborhood arcade, you can find a slightly modified version of the game (with a wooden exterior) in the *Indiana Jones Adventure Outpost* in Disneyland. Provided you can find one in good shape, expect to pay at least \$1,500 for this gem. Note, too, that the machine weighs roughly 300 pounds and is regulation length—so, if you buy one for your home, pay a professional to move it. You, a friend, and a pickup truck are not up to the task.

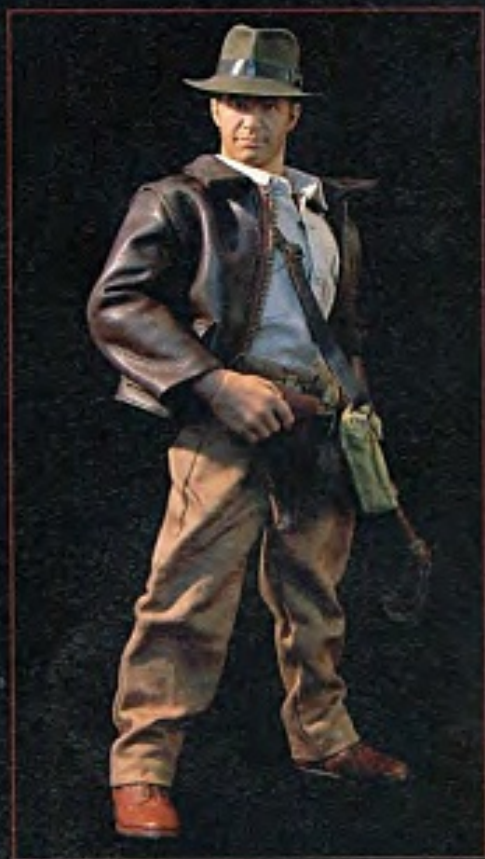


Photo by Sean Glenn

## TOYS MCCOY INDIANA JONES FIGURE

With only 3,000 in circulation, you might have a hard time finding this figure. If you do, it's worth it. Japanese toy manufacturer Toys McCoy created an incredibly life-like *Indiana Jones* in 1999, right down to Ford's trademark scar, and boosted the figure's collectibility with a variety of "extras": clothing with pockets, removable shoes and socks, belts, a braided whip, the fertility idol, and a bag of sand to trade for that idol. They even included a stand for posing the doll, and they offered an equally rare Arabian Stallion as an addition to the doll. As with the Grail Diary, this collectible is quite expensive now that it's no longer available from the manufacturer. Often selling for over \$500, this figure is an extremely hot and rare property.

## INTERVIEWS/DIRECTOR'S COMMENTARY

Lucas, Spielberg, and Ford all gave brief interviews about their roles in the film when *Raiders* was re-released to VHS in wide-screen format in 1999. In addition to expanded interviews with all three (hopefully addressing questions about *Indy IV*), fans would undoubtedly love to hear from Karen Allen (Marion), John Rhys-Davies (Sallah), and Paul Freeman (Belloc) about their participation in the film. Neither Lucas nor Spielberg has done director's commentaries for their previously released DVDs, but if any film could be enhanced with a blow-by-blow description of how it was made, *Raiders* is it!

## BEHIND-THE-SCENES FEATURETTES

In 1989, Paramount released a pair of 1981 made-for-TV features to VHS: "The Making of *Raiders of the Lost Ark*" and "Great Movie Stunts: *Raiders of the Lost Ark*." The latter, narrated by Harrison Ford, focuses primarily on not only the stunts in the film but the history of stunts in

general. It includes outstanding footage of Ford and stuntman Terry Leonard as they create the scene in which Indy will go beneath the truck carrying the Ark. The "Making of *Raiders*" featurette includes fantastic on-the-set interviews with both Lucas and Spielberg, who are very candid about the making of the film, and remarkable behind-the-scenes moments during the entire production (including a passionate kiss between Indy and Marion during the Ravenwood Bar scene that never made it to the final cut).

## DELETED/UNFINISHED SCENES

The film's most famous scene—Indy shooting the Arab swordsman instead of bottling him—was at least shot in rehearsal, as footage in "Great Movie Stunts" shows, and additional fight sequences were shot during the Ravenwood Bar scene. Further, a scene where Indy and Marion push a large stone free from the catacombs as they escape from the Well of Souls, only to confront a shocked and mystified Arab who faints

when he thinks he's seeing spirits emerge from the tombs, was completely cut.

## SHOOTING SCRIPT

Some scenes originally scripted were skipped over for one reason or another (in fact, some, like Indy jumping from a plane with only an inflatable raft to save him or Indy using a giant rolling shield to protect himself from gunfire, were later used in the second film). Fans would undoubtedly be thrilled to see Lucas's original vision in its entirety.

## PHOTO GALLERY

The late Derek Taylor's wonderful book *The Making of *Raiders of the Lost Ark** includes a treasure-trove of behind-the-scenes photos that have never appeared anywhere else. And of course, Lucasfilm's archives contain many, many more amazing photos—behind-the-scenes candid as well as publicity shots—that the public has never seen.



## INDY-PENDENT: ADVENTURES BEYOND THE FILMS

Indy's encounters with the mystical and the strange neither began nor ended with the three feature films from Steven Spielberg and George Lucas. For the fan who just can't get enough of the man in the hat, these novels, comics, and George Lucas's under-appreciated television series make "keeping up with the Joneses" an adventure itself.

Marvel comics began, in January of 1983, to chronicle Indy's exploits following *Raiders*. By issue #6, Marion Ravenwood had become an integral part of the stories, and for the next three years, Marvel put Indy through his paces, bringing back nearly all of the characters from the films—Sallah, Brandy, Captain Katonga, Indy's pilot Jack, even Short Round. Indy went after the idol Belloq stole from him at the beginning of *Raiders*, unraveled the mystery of Stonehenge, and trekked with Marion into the Himalayan Mountains in search of her supposedly deceased father. But by the time the series ended with issue #34, Indy was ready for retirement—the art was often mediocre and the stories frequently didn't live up to fans' expectations.

Around the same time, Ballantine Books published a series of "Find Your Fate Adventure" books based around Indy, with the reader becoming a character who accompanies Indy on his adventures and makes decisions that govern the story. Some of the titles in this series—*Curse of Horror Island*, *Giants of the Silver Tower*, and *Cult of the Mummy's Crypt*, to name a few—were by noted children's author R.L. Stine. Set from 1934 through 1938, these books struggled to capture the mood of the films and, like the Marvel Comics, eventually drifted away (though some of them have been reissued by Ballantine in the last few years). Indy's encounter with Adolf Hitler in *Indiana Jones and the Dragon of Vengeance*, however, is an amusing precursor to his encounter with the Nazi leader in *Last Crusade*. (His encounter with Belloq's brother Claude in *Indiana Jones and the Eye of the Fates*, however, isn't nearly as entertaining.)

In the 1990s, Indy's adventures not only became better tales, but they began to develop a bit of continuity. A series of Young Indiana Jones books aimed at younger readers (Random House) fleshed out Indy's life from 1912-1914 (including Young Indiana Jones and the Circle of Death, another tale centered around mysterious Stonehenge). These tales dovetailed effectively with the Young Indiana Jones television series.

In the TV series, Sean Patrick Flanery played Indy circa 1916 to 1920, taking him through the First World War and encountering with some of

the greatest figures of the last century (Al Capone, Ernest Hemingway, and Charles de Gaulle, to name a few). Harrison Ford even made a cameo appearance as a bearded Indy in the 1990s, reminiscing about his time as a waiter in the jazz clubs of Chicago 1920. (Twelve episodes are currently available on videocassette, with the remaining 10 scheduled for release in the future. *Raiders* fans will be pleased to see Paul Freeman (Belloq) in Chapter 10, "Phantom Train of Doom," and also in an as-yet unreleased episode with Corey Carrier as nine-year-old Indy. Additionally, when the episodes originally aired, actor George Hall played eyepatch-wearing "old Indy" at age 93, telling the tales of his youth. Hall's bookend appearances and periodic voiceover narrations are notably missing from the video releases.)

Dark Horse Comics came on strong from 1991 through 1994 with 25 entertaining Indy comics, the first series of which (*Indiana Jones and the Fate of Atlantis*) also made an exciting computer game. All of these tales are post-*Raiders*, including the entertaining *Indiana Jones and the Spear of Destiny*, set in 1945, in which Henry Jones, Sr., returns to join Indy in his search for the ancient spear that allegedly pierced Christ's side. But what makes the Dark Horse collection most impressive are the outstanding covers by Dave Dorman, some of which have been reproduced as art prints.

Finally, throughout the '90s, Bantam Books released a series of 12 Indiana Jones novels by authors Martin Caidin (two books), Rob MacGregor (six books), and Max McCoy (four books). Covering Indy's years from 1920 through 1934, the books followed Indy all over the world, sent him back into battle against Nazis, on quests to explain Easter Island and Stonehenge (sound familiar?), and to discover the final resting place of Noah's Ark. Many were well written, and the Max McCoy books in particular contained author's notes that explained the historical background McCoy chose to develop his stories. Interestingly enough, a series of Indiana Jones novels were released in Germany by publisher Goldmann Verlag that have yet to see print in English. Between 1990 and 1993, author Wolfgang Hohlbein wrote a series of eight more adventures that found Indy unraveling mysteries surrounding the sword of Genghis Khan, Excalibur, Easter Island (again), and the lost city of El Dorado, all set in the post-*Last Crusade* years.

Here's hoping, then, that if and when *Indiana Jones IV* hits the big screen, neither Easter Island nor Stonehenge will be anywhere in sight.



## RAIDERS: THE DREAM DVD



As George Lucas and Steven Spielberg slowly release their features to DVD, the demand from consumers for more than just the movie increases constantly. Thus far, both directors' releases—*American Graffiti*, *Jaws*, *Jurassic Park*, and *Saving Private Ryan*, to name a few—have done an excellent job of offering up those extra bits that make DVDs such hot properties. So what do we know is out there that might turn up on the ultimate *Raiders of the Lost Ark* DVD when it's finally released?

## CONCEPTUAL ART

A handful of outstanding preproduction paintings by cartoon artist Jim Steranko—Indy smoking a cigarette in the desert, for example—helped define the character for Lucas and Spielberg and ultimately led them to Harrison Ford.

## STORYBOARDS

Spielberg storyboarded the entire film himself (storyboards that were then cleaned up by professional artists), and 40 percent of the film sticks to his original vision. Besides the obligatory storyboard-to-film comparisons (most interesting would be the truck chase, the first scene Lucas envisioned as he developed the story), it would be exciting to see storyboards that dramatically differed from the final scene (including the Cairo marketplace fight).





#### Brief Encounter

What had been staged as an elaborate whip-versus-sword battle became a fraction-of-a-day's shoot when Harrison Ford came down with dysentery and a desire to get off the set.

## E OF THE FORBIDDEN EYE

#### HIDDEN MICKEYS

Disney has become famous for its "Hidden Mickey"—that is, Mickey Mouse images secreted in unexpected places. (The term now applies, in fact, to most "hidden" Disney references.) The Indiana Jones Adventure is no exception to this tradition. There are more Hidden Mickeys than these, but this'll get you started!

➤ A statue in the "Dig" area outside the Temple (in the supply tent and facing the Temple) has a mustache and sideburns to make it look like Walt Disney.

➤ An old Life magazine with Mickey Mouse on the cover appears on the desk in Indy's office.

➤ Just as you're exiting the film room to go past Indy's office, check over your left shoulder on the far wall. A sizable Mickey image appears in the cracks there.



➤ The entire ride was built over a section of the Teyate parking lot, and in the queue as you wait to board, you can find a hidden Teyate sign remaining in the film room (bring a flashlight, and be prepared to scan the ceiling between the bamboo slats after the first left switchback). This is a Disney tradition of leaving a small memento from an earlier ride when a new one takes its place.

➤ Keep your eyes open as you ride through the mummy chamber for a skeleton wearing a pair of Mickey ears with the name "Bones" emblazoned on them.

#### AND MORE...

➤ Check out the map on the wall of Indy's office: it's a map of the ride itself.

➤ Be sure to shake the pole in the Spike Room (the one with the sign on it that says "Do Not Shake the Pole"). Shake it hard to make it work! Doing so lowers the ceiling and causes spikes to drop! (This often breaks, however, so it might not be in place when you visit.) When in the Rotunda, feel free to pull on the rope (the one with the sign that says "Do Not Pull on Rope") and listen carefully for the reaction of the archaeologist somewhere down below.

➤ When the ride began (and for a few years after), AT&T provided decoder cards to "translate" the pictographic language that appears printed throughout the queue area. Though the decoder cards are no longer available, you still might be able to obtain a photocopy of the code from the clerks in the Indy store across from the ride. (At least one of the messages is a reminder of the ride's original sponsor: "True rewards await those who choose wisely.")

## THE INDIANA JONES EPIC STUNT SPECTACULAR

Lucasfilm and Disney have an excellent working relationship—in addition to the impressive Star Tours ride in both Disneyland and Walt Disney World, each theme park also hosts an Indiana Jones experience that can leave guests breathless. In Disney World, that experience is the Indiana Jones Epic Stunt Spectacular, a 30-minute show that re-creates some of the most exciting moments from *Raiders* in a large amphitheater setting.



From the moment it opened in the summer of 1989, the Stunt Spectacular has been one of the most popular attractions in Disney's MGM Studios, Florida. Directed by *Raiders* stunt coordinator Glenn Randall, the show assumes the air of a second-unit film crew as they shoot a movie featuring seventeen stunt performers (including Harrison Ford and Karen Allen look-alikes) who relive scenes from *Raiders* and perform its astonishing stunts. The re-created opening sequence of Indy recovering the golden fertility idol is not only true to the film (including the John Williams score), but it contains a few surprises of its own. Of course, it culminates in Indy racing ahead of a twelve-foot-tall rolling boulder that appears to "accidentally" catch up with the actor playing Indy, bringing the scene to a halt. As the houselights come up, cast and crew rush forward to make sure the actor is okay, revealing the cameras, dollies, and set construction previously hidden in the darkness.

Thus begins the movie-making experience for the 2,000 audience members. As a couple of crew members roll the supposedly "heavy and dangerous" boulder back into position (revealing how light-weight it really is), the stage is struck to reveal the next set, the Cairo marketplace. A director explains precisely what has happened and what's about to happen, offering a peek into the making of movie magic. Then, after a spectacular street battle with various swordsmen and assassins, the scene moves quickly to Indy's clash with the Nazis around the Flying Wing, which is "blown up" in a great burst of flame by the end of show. The entire half-hour presentation lets the audience witness how stunts and explosions are handled on movie sets while watching some amazing feats of derring-do as the actors playing Indy and Marion seem to be in true danger on more than one occasion.

For the more adventurous guest, showing up early for the show can pay off. "Extras" are needed for the Cairo marketplace scene, and a dozen or so audience members are selected to fit the bill about 30 minutes before the show begins. They're brought down on stage, dressed in appropriate attire, and positioned to participate as cheering spectators as Indy and Marion are chased through the "street" by Arab swordsmen. (At least one of the extras is, in fact, part of show's cast—but it's not clear who until the last moment.)

Finally, the Disney fan in search of "Hidden Mickeys"—those iconic images of the famous Mouse ears and head—will have to work extra hard to find even one in the Indiana Jones Epic Stunt Spectacular. The best place to begin looking is on the back of cast members' jackets....





ing popularity. Finally, the National Film Registry, a branch of the U.S. Library of Congress that seeks to preserve twenty films a year that it deems "culturally, historically, or aesthetically important," named *Raiders of the Lost Ark* one of 1999's selections. The Lucas-Spielberg collaboration was joined that year by such notables as *Gunga Din*, *The Ten Commandments*, and *The Wild Bunch*, and now joins the ranks of some of the films that inspired it to begin with—*Stagecoach*, *Citizen Kane*, and *Star Wars: Episode IV A New Hope* (selected in 1989).

In the end, critics and film societies don't determine a movie's success—audiences do. And the crowd that Saturday afternoon at the Cinerama cheers and shouts as if attending the world premiere of the film, as if Lucas, Spielberg, and Ford were in the

audience, testing their reaction.

As Indy rubs sweat from his face with the back of his arm and faces down the Arab swordsman, my goddaughter Michelle tenses in the seat beside me. Then a look of bored impatience crosses Indy's features. He draws his gun... and shoots the swordsman dismissively.

"Oh yeah!" Michelle shouts, bouncing in her seat. She turns to me, grinning, thrilled. "Indy's like 'whatever!'"

Even before I can answer her, she turns back to the screen, her brow knitted as Indy races through the marketplace, tipping over baskets, searching for Marion, leading a new young fan on the adventure of a lifetime through the imaginations of George Lucas and Steven Spielberg. I turn back too, and hurry to catch up with her. ☺



## THE INDIANA JONES ADVENTURE: TEM

When Disneyland's Indiana Jones Adventure opened on March 3, 1995, the long lines hinted at the amazing experience awaiting guests deep within the Temple of the Forbidden Eye. Of course, for Indiana Jones, it's just another day at the office, but for the rest of us, riding across rickety bridges, racing through blackened tunnels crawling with spiders, and narrowly escaping an enormous rolling boulder is as close as we might ever want to get to living the adventure!

Seven years in the making (and the first addition to Disneyland's Adventureland since the Enchanted Tiki Room in 1943), the Indiana Jones Adventure certainly lives up to expectations. After winding through an elaborate queue—Indy's archaeological camp—that tells the story of the fictitious Indian goddess Mero, guests board a 12-person transport for a ride through the Temple itself. The three minutes that

follow are the stuff of movies: spiders, snakes, rats, bursts of flame, treacherous bridges, and a terrifying encounter with an enormous rolling boulder, all to music from the films. With a reported 140,000 different combinations of bumps, stalls, and unexpected twists, it's never the same ride twice. Fortunately, Indy himself makes a few appearances in the Temple to see you through to its end. (Of course, he may not be glad to see you—he's been known to mutter, "Tourists. Why did it have to be tourists?" after herding transports safely past the boulder.)

Many Indy fans have already made the trek to Disneyland to defy Mero and escape the Temple, but if you're planning to return (or visit for the first time), you might want to watch for some hidden surprises.

### FILM FEATURES

Naturally, the Indiana Jones Adventure remembers its origins. If you have a careful eye, you can pick up some of those references.

- The military truck parked outside in the "Dig" area of the queue has the same license plate as the one in *Raiders* that carries the Ark and drags Indy along behind it. According to some sources, this is, in fact, the same truck used in the film.
- As you travel down the queue, note the numbers 9906753 above the door in the Rotunda. This is the same serial number stenciled on the side of the box containing the Ark at the end of the *Raiders*.
- Also located in the queue, Indy's makeshift office is loaded with film references. On the table are letters from Abner Ravenwood (Marion's late father). Look for a crate marked "Lao Che Air Freight" (from Temple of Doom), another addressed to Club Obi-Wan (also from Temple of Doom), a reference to the S.S. Coronado (the ship in *Lost Crusade* that takes its name from the Cross of Coronado, the relic that Indy loses as a young man in Utah 1912), and the name Marcus Brady (the curator at Indy's museum) stenciled onto a bit of wood here.





## WHERE ARE THEY NOW?

George Lucas, Steven Spielberg, and Harrison Ford are in the spotlight constantly—be it while saving hikers in their private planes (Ford) or passing on the chance to direct the first Harry Potter film (Spielberg)—so it isn't hard to find out what each is doing. But what about the rest of the *Raiders* cast?



## KAREN ALLEN

The woman who gave life to Marion Ravenwood (once she tested for the part, Spielberg said that everyone else who followed was dismissed as being "not as good as Karen") has been quite busy recently. She just appeared, along with Tom Wilkinson, Sissy Spacek, and Marisa Tomei, in director Todd Field's impressive drama *In the Bedroom*, based on a short story by author Andre Dubus (*Mouse of Sand and Fog*). She also worked late last year with Billy Crudup (*Almost Famous*) and Julianne Moore (*The Last Word*; *Jurassic Park*; *Hannibal*) as Burt Freundlich's World Traveler, in which a New York man leaves his wife and young child in search of another life, only to find just how important family really is. She was also in *Briar Patch*, a romantic drama directed by Iev Berman and featuring Henry Thomas (*E.T.*), Dominique Swain (*Face/Off*), and Zoë Deschanel (*Almost Famous*). Finally, watch for Karen in a "Showtime Original Pictures for All Ages" production entitled *Annus Horribilis*, directed by and starring Eric Stoltz. The story focuses on a teenage girl who tries to keep her parents from divorcing... when they're not.

## PAUL FREEMAN

The devilish Belloq has done quite a bit of TV work in recent years, including 1999's *The Devil's Arithmetic*, starring Kirsten Dunst as a modern teenager who is transported back in time to experience concentration camps firsthand. Currently he's working as the lead in *Marlow*, a psychological drama about an artist seemingly haunted by his late wife as he finds new love and new artistic success.

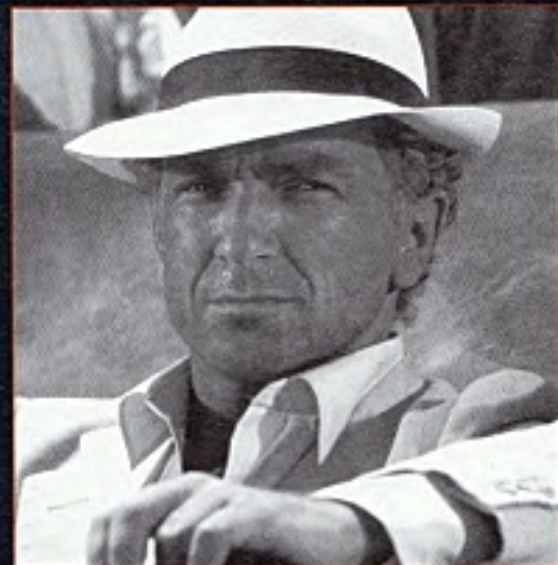
## RONALD LACEY

As the Nazi Toht, Ronald Lacey was superbly chilling—but Spielberg only decided to cast him after Lacey brought to his audition a photograph of himself from a recent play. He "looked like a cross between Peter Lorre and Vincent Price," Spielberg said. "That was what I wanted. The picture did it." Lacey died in May, 1991. His last film was released in 1992 (*Landslide*, starring Anthony Edwards as an amnesiac geologist).



## JOHN RHYSDAVIES

Rhys-Davies's post-*Raiders* credits speak highly of the Welsh-born actor's skills. For three years he appeared as Professor Maximilian P. Arturo on the hit TV series *Sliders*, and he provided voices for such well-known animated features as *Aladdin* and *The King of Thieves* and



*Cats Don't Dance*. But his next major roles are a combination of the two: first, he will appear as Gimli in the first film of director Peter Jackson's *Lord of the Rings* trilogy, *Fellowship of the Ring*. Then, for the subsequent two films, he will provide the voice of the character Treebeard. With the anticipated success of the trilogy, John Rhys-Davies is guaranteed to retain his place in the spotlight.



## DENHOLM ELLIOTT

Besides playing Marcus Brody in two of the three Indiana Jones films, Denholm Elliott appeared in over 100 other films during his 43-year career. He last appeared in Peter Bogdanovich's comedy *Moises Off!* (produced by Frank Marshall) across from Carol Burnett and Michael Caine. He appeared briefly in the epilogue of *And the Band Played On*, the HBO film charting the discovery of AIDS; Elliott died of the virus in October 1992 at the age of 70.

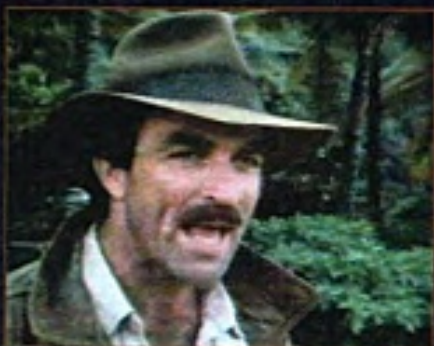
## TERRY RICHARDS

The infamous Arab Swordsman doesn't have a single line—in fact, he doesn't get to do much of anything before Indy summarily shoots him. But actor and stuntman Terry Richards has done more than just laugh threateningly and crumble on cue. For acting performances, look for Terry as Ginger in the 1981 Tom Selleck film *High Road to China* or with the late Ronald Lacey (Toht) in 1985's *Red Sonja*. Most of his work, however, has been as a stuntman in such films as *Tomorrow Never Dies*, *Robin Hood: Prince of Thieves*, and even George Lucas's *Willow*. Without the massive sword, however, you may have a hard time recognizing him.



## MAGNUM JONES

As George Lucas and Steven Spielberg began to solidify their concepts for Indiana Jones, the search for the perfect actor began. "We wanted an unknown originally," Spielberg said in 1981. "Concededly, George and I wanted to make a star of Johnny the construction worker from Malibu. We couldn't find a construction worker in Malibu, so we began looking at more substantial people in the film industry."



© Universal Studios

Tom Selleck was the favorite from the beginning. He had just completed the pilot of *Magnum P.I.* for CBS Television, but the network had not yet picked it up at the time he tested with Lucas and Spielberg. "I was one of the last guys to get in the room," he recalled for Mervyn Rothstein and Cigar Aficionado in 1996. To keep everyone in the loop, Selleck told the Indiana Jones creators about his as-yet unoptioned *Magnum* pilot. "Lucas and Spielberg were quite impressed that I told them," he said, "but they weren't concerned that the *Magnum* thing would get in the way because they said they had cards to play with the network and they would make it work out."

CBS was not so easily thwarted, however. The *Raiders* offer suddenly made Selleck quite appealing to the network again, and at the eleventh hour, CBS exercised its option. *Magnum P.I.* was suddenly back in production. With only three weeks left to cast the part (and Harrison Ford still acknowledging that "they could find me if they wanted me" following his initial testing), Spielberg saw Ford in *The Empire Strikes Back* and the pieces fell together. Tom Selleck, meanwhile, had to endure a Hollywood actors' strike, during which he could have made the film, while *Raiders* began shooting.

Selleck would remain a good sport about missing out on the role of a lifetime, however. In 1988, an episode of his highly successful *Magnum P.I.* entitled "Legend of the Lost Ark" would find Selleck donning the fedora after all. The homage to *Raiders* has Selleck's Tom Magnum searching for an ancient scroll in the Hawaiian Islands, and comes complete with narrow escapes, a bullwhip-wielding hero, and an entertaining array of *Raiders* references (with a running gag of people saying "ark" when they mean "art"). The episode gave viewers a nice glimpse of the Indy that might've been.

Still, Selleck admits history worked out for the best. "It's hard to imagine anyone being better than Harrison," he's been quoted as saying. "He was quite wonderful."

Thanks to Dave Romas of *Magnum Memorabilia*, Detroit, Michigan, for his help in locating the episode "Legend of the Lost Ark."

that saluted Hitler. "That's just so nuts," he laughs. "That was George's idea, by the way. It takes someone like George to come up with a nutty idea like that."

Lucas himself was always optimistic about the future of *Raiders*. "I was so convinced that it was a crowd-pleaser," he says. "It had so many fun moments in it."

The film's endurance shows up in the countless pop culture references it spawns and the dozens of films that have since tried to repeat its formula. *King Solomon's Mines*,

*Romancing the Stone*, *Big Trouble in Little China*—none have even come close to matching *Raiders*' astonishing appeal. Some of Indy's gear—including his trademark fedora—are now on display in the Smithsonian Institution as part of our national heritage. In the spring of 2000, Spielberg donated one of Indy's whips to Star Wars alum Liam Neeson's charity auction to help raise money to fight AIDS in Africa—it went for \$74,000, a testimony to the film's ongoing...

» continued on page 14

## INDIANA JONES AND THE NEXT CRUSADE

The rumors fly, sparked by eager fans who miss the man in the hat. Natalie Portman will play Indy's daughter in the fourth *Indiana Jones* film. Kevin Costner will play Indy's brother. Both Marion Ravenwood and Willie Scott will return to compete for Indy's affections. Harrison Ford will play a 60-year-old Indy in search of the one that got away, the fertility idol from *Raiders*. "Old Indy" was removed from the home video releases of *The Young Indiana Jones* TV series because it will break up the continuity when Indy dies in the fourth film. All of these ideas are intriguing... but none of them are true.

In truth, next to nothing is known about the fourth *Indiana Jones* installment. Much of the speculation surrounding the idea of another sequel comes from the principals themselves: Lucas, Spielberg, and Ford have all suggested in recent months that another film in the series is not only possible but probable. In December, 2000, Spielberg told interviewer Larry King that he, Lucas, and Ford would definitely get to the film, provided that "Harrison isn't too old to jump, and I'm not too old to yell." And in mid-February of this year, Ford told an audience for Bravo's *Inside the Actor's Studio* that there would, indeed, be another film, though he was careful to qualify his comments. "I'm not making any announcement here tonight," he warned. "I want it to happen. There is no script yet that everybody is really happy with. George is a bit preoccupied with that 'other' movie, but Steven and I are very ambitious to do it. But we all realize it has to be great." Not long after, Ford and Lucas spent a moment with Access Hollywood's Pat O'Brien discussing a possible *Indy IV*. Ford indicated Lucas and said simply, "Light a fire..."

Lucas is, of course, still heavily involved in the making of the remaining *Star Wars* prequels. Screenwriters' names have been popping up in a variety of legitimate media: the late Jeffrey Boam, who worked on *Last Crusade*, penned a few drafts. Home Alone director Chris Columbus is said to have scripted another. The latest word is that M. Night Shyamalan (*The Sixth Sense*, *Unbreakable*) has been in steady negotiations to write the screenplay for the next adventure. As for casting, both Sean Connery and Michelle Yeoh (*Crouching Tiger, Hidden Dragon*) have publicly discussed the possibility of appearing in the fourth film. For his part, Ford hopes to see Connery return as Indy's father. "I think audiences would enjoy seeing us back together."

Meanwhile, Spielberg has been enduring a steady barrage of encouragement from more than just the fans and the media. "I have to answer the same question all the time: 'Dad, when are you going to film a new *Indiana Jones* movie?'" he admits. "But I want to make a promise: *Indiana Jones* is coming back soon."



# INDIANA JONES AND THE LAST CRUSADE

For the third film, Lucas and Spielberg returned to the formula that started it all: Nazis and religious artifacts. They brought back old friends (Denholm Elliott as Marcus Brody and John Rhys-Davies as Sallah, a role Spielberg had originally wanted to fill with actor Danny Devito), and they sent Indy off in search of not only the Holy Grail... but his own father. Sean Connery was cast to play Indy's dad despite the fact that he's only twelve years older than Ford—"My first reaction was, 'He's not old enough,'" Ford conceded. "Then I forgot—I'm too old." In the minds of Indy's creators Lucas and Spielberg, James Bond was the spiritual father of Indiana Jones. Though they were worried that Ford and Connery might end up in a clash of star egos, those fears were soon put to rest. Early on, the pair established something of a mutual admiration society, and Connery even brought some levity to the set by frequently walking around on hot days without pants, wearing his boxers, bow tie, and tweed hat.

Like *Raiders* and *Temple of Doom*, *Last Crusade* has its share of behind-the-scenes trivia...

Though Lucas began with the Grail, he briefly toyed with the idea of a Chinese legend that he'd adapted to involve the Monkey King of Africa. Chris Columbus even did a script, though it didn't really work for either Lucas or Spielberg.

Spielberg made *Last Crusade* for two reasons: because he had promised Lucas that he would and "to apologize for the second one." (His commitment to Lucas forced him to pass on directing both *Big* and *Rain Man*.) Harrison Ford said simply that the film "outfoxes the sequel syndrome."



The late River Phoenix, who played young Indy circa 1912 in the film's opening, had some experience walking in the footsteps of Harrison Ford—he'd played Ford's son in the film *The Mosquito Coast* three years earlier.

Like the two films before it, *Last Crusade* employs vermin as a means of terrorizing the audience in what Lucas calls the films' "phobia" scenes. Harrison Ford shrugged off the scene with a thousand mechanical rats and six thousand live ones; he'd handled lab rats as a teenager, so they didn't bother him much. "Bugs, snakes, rats, it's all the same to me," he said. "It's just another day at the office." He did concede, however, that the "smell got to be a little weird after a while."

Watch carefully the scene in which Indy confronts the butler in the secret Nazi castle. The butler's line "If you are a Scottish lord, then I am Mickey Mouse!" was dubbed from its original, when the butler refers to himself as "Jesse Owens," the famous Olympic runner.

Ford did many of his own stunts—again—including the dangerous scene in which Indy hangs from the turret of a German tank as it plows into the walls of a gorge. In fact, he was so persistent in his desire to do his own stunts that Vic Armstrong, Ford's stand-in, drew him aside and lied to him by telling the actor "that if he did stunts he would do me out of money. Harrison was horrified and said, 'Sorry, Vic. I just didn't realize. Of course, I'll shut up.'"

The amazing "ride into the sunset" shot at the end of the movie was shot in Amarillo, Texas, literally at the eleventh-hour of filming, and the clouds on the horizon added the perfect unexpected touch.





(Critic Pauline Kael stood pretty much alone in her conviction that the fast-paced film was like being put through a Cuisinart.)

Lucas liked to think of the finished film as an amusement park attraction for which "you get in line for a second ride." Audiences lined up for it over and over again—it played to full houses for the entire summer of 1981, even

longer in many locations (including a staggering eighty-nine week run in one Paris cinema). When all three *Indiana Jones* films were re-released to widescreen video as part of "The Complete Adventures of Indiana Jones" collection, Steven Spielberg reminisced that his favorite moment had to be the monkey

» continued on page 14

## IF ADVENTURE HAS A NAME, IT MUST BE INDIANA...

Smith. Smith? Yep. That was the original name Lucas and Spielberg intended for their cinematic hero, but it sounded too similar to Nevada Smith, a character made famous by Steve McQueen, so they changed it. And in the world of *Indiana Jones*, a little bit of name-dropping can tell a much bigger picture....



- The name "Indiana" was actually the name of Lucas's malamute.
- "Marion" was named after screenwriter Lawrence Kasdan's wife's grandmother.
- The idol actually has a name: it's the fertility idol for the Chachopoyan Warriors. (And a good long look will prove it's a fertility idol.)
- Barrance, the Peruvian guide who plans to shoot Indy at the beginning of the film, and the Monkey Man (the monkey's owner in Cairo) actually share a name: actor Vic Tablian played both of them. The Monkey Man's eyepatch makes all the difference.
- Some secondary characters were still given full names, according to the novelization and the script. Katanga, the captain of the ship *Bantu Wind*, for instance, is actually Simon Katanga. Jack, Indy's pilot in the beginning of the film, is Jack Lindsey. And trusty sidekick Sallah's full name is Sallah Mohammed Faisel el-Kahir.

➤ The actor who plays the German pilot aboard the Flying Wing has a recognizable name: Frank Marshall, one of *Raiders* executive producers. He looked "German enough" to fill in when Spielberg began running out of extras.

➤ The actual name of the monkey used in the Cairo scenes is Snuff (he was reportedly more difficult to work with than any other actor). But as Paul Freeman (Belloq) once said, "Any film with a monkey giving a Nazi salute in it can't be all bad."

➤ The old astrologer who translates the text on the headpiece to the staff of Ra is named Imam; his young assistant, who brings the dates, is named Abu.

➤ Indy teaches at Marshall College (which became Barnett College by the third film) somewhere in Connecticut, and, according to the novel, was almost married once to a woman named Rita.

➤ If you ever make it to the Big Island in Hawaii, the name "Mauna Kea Beach Hotel" figures large in Indy lore—it's where Lucas first told Spielberg his idea about the character back in 1977.



### Built Ford Tough

Spielberg, Vic Armstrong (Ford's stunt double), and Ford on the set of *Lost Crusade*. As with the previous films Ford did many of his own stunts, including riding the German tank [RIGHT].





WORTH HIS SALT OUGHT TO BE EXHAUSTED."—PLAYBOY MAGAZINE

# IN A THOUSAND YEARS, EVEN YOU MAY BE WORTH SOMETHING

It didn't take even a fraction of that time for *Raiders* to become one of the most popular and satisfying films ever made. Not only was it the most financially successful film of the year, it also snagged the People's Choice Award as the best film of 1981. Nearly every reviewer loved it, praising it with words like "deliriously funny," "crackerjack fantasy-adventure," and "the ultimate Saturday action matinee—a film so funny and exciting

it can be enjoyed any day of the week" (*Rolling Stone*, June 25, 1981). Time magazine called it a "Movie Movie" to emphasize its enormous appeal. *Playboy* magazine's Bruce Williamson said, "There's more excitement in the first ten minutes of *Raiders* than any movie I have seen all year. By the time the explosive misadventures end, any moviegoer worth his salt ought to be exhausted."

» continued on page 12



Sharon Stone was considered for the role of Willie Scott, but Kate Capshaw's smile won director Spielberg over. Still, Capshaw had to meet at least one condition to get the role: to differentiate Willie Scott from Marion Ravenwood, Indy's love interest from the first film. Capshaw had to bleach her normally brown hair.

Indy and Willie escape from "Club Obi-Wan" in Shanghai.

Yes, that's Dan Aykroyd as Weber, the official who meets Indy and company at the airport. Also look for Lucas and Spielberg disguised as missionaries in the background. Producer Frank Marshall makes a quick cameo as a coolie pulling a rickshaw.

Harrison Ford suffered some serious back injuries after spending so much time on the backs of elephants during the shooting. "You're being stretched first in one direction and then in another. It's as if your legs are being pulled apart—like being stretched on a medieval rack, I imagine," he explained. His ruptured spinal disc kept him out of action for six weeks, though Spielberg did everything he could to shoot around the actor.

The python that Willie Scott mistakes for an elephant's trunk was brought to Sri Lanka for shooting by animal handler Mike Culling, but it and its companion weren't very welcome in the country. So, the snakes were checked into the local hotel as Mr. and Mrs. Longfellow. The owl from the same scene, Oscar, was, according to producer Robert Watts, "the best animal I ever worked with... better than a lot of humans."

The Palace of Pankot is actually a matte painting by ILM.

As an elaborate practical joke, while Ford was chained up by the Thuggee guards, Barbra Streisand came onto the set in a leather outfit complete with a whip that she proceeded to use on Ford. "That's for *Hanover Street*—the worst movie I ever saw!" she shouted. Suddenly, Carrie Fisher rushed onto the set to defend Ford from the pop diva. To cap it all off, director Irvin Kershner (*The Empire Strikes Back*) joined this mad ensemble, "criticizing" Spielberg for his disorganized movie set.



The monkey brains served for dinner at the palace aren't real, of course—they're made of whipped cream and food coloring.

The suspension bridge was a combination of close-up shots on bridges in Sri Lanka and at Elstree Studios and a 250-foot-high bridge on which Harrison Ford actually performed. When the bridge was cut—and they only had one take—air-powered, pneumatic dummies were placed on the bridge to fall into the chasm below. The air cylinders in them gave them life-like movements during the shoot. Spielberg, who is afraid of heights, had to drive a mile-and-a-half around the chasm to get from one side to the other for shooting.

With its alarming moments of beating hearts torn from human victims and the enslavement and beating of small children, the film was directly responsible for the MPAA introducing a new rating, PG-13, for which Spielberg was a vocal advocate. But as he noted at the time when critics complained that the movie was too dark, "The film isn't called *Indiana Jones and the Temple of Roses*..."



## "BY THE TIME THE EXPLOSIVE MISADVENTURES END, ANY MOVIE"

ing of the myriad action sequences. He once joked that he used a staple gun to keep it on.

Finally, the filming wrapped in Hawaii, the place where Lucas and Spielberg had dreamed up Indy's adventure in the first place. The exterior location shots on the island of Kauai, where Indy finds the temple of the golden idol, were perfect but remote. A crane was required to get much of the equipment in, then a boat was needed to get it all to one location, a helicopter to get it to the next. Even the donkeys that carry Indy's equipment in the opening adventure needed to be chopped in. Ford was caught in a potentially

dangerous plane crash during the filming (see the "Truck? What Truck?" sidebar), and to top it all off, everyone was eaten alive by mosquitoes during the entire Kauai shoot. And yet,

when the shooting in the shadow of that "South American" mountain was done, a box-office masterpiece was soon to be unveiled to an unsuspecting public on June 12, 1981.

**Braver and Boulder**  
Harrison Ford raced the boulder 10 times and each time it was reset in the chute (where it was controlled by an unseen arm). The staccates it had shattered had to be replaced each time.



### FIGURES OF THE LOST ARK

**3** Number of years between Lucas and Spielberg's discussion about *Raiders* to the beginning of production

Days it took to actually film the movie **73**

**18,000,000** Estimated cost (in U.S. dollars) to produce *Raiders*

U.S. domestic box office earnings to date **242,000,000**

**800** Pounds of plaster in the rolling boulder

Number of times Ford had to race it **10**

**1** Number of times Ford accidentally fell while racing the 800-pound boulder (and it became part of the final film)

Number of live tarantulas crawling over actor Alfred Molina (Satipo) **OVER 30**

**4** Number of tarantulas that died either fighting one another or burning up on a lamp on the set

Number of Oscar nominations for *Raiders* (including Best Picture and Best Director) **9**

**5** Number of Oscar wins for *Raiders* (plus a Special Achievement Award for Sound Effects Editing)

Number of years that would pass before Spielberg finally won an Oscar for Best Director (Schindler's List, 1993) **12**

**60** *Raiders* position on the American Film Institute's list of the greatest American films

*Raiders* position on the list of highest-grossing American films **18**

**37** Indy's age in *Raiders* (born July 1, 1899)

Harrison Ford's age while shooting *Raiders* (born July 13, 1942) **38**

**39** Indy's age in *Lost Crusade*

Harrison Ford's age while shooting *Lost Crusade* **46**

## INDIANA JONES AND THE TEMPLE OF DOOM

Released in 1984 to mixed reviews (Roger Ebert called it "not so much a sequel as an equal," while Leonard Maltin referred to it as "headache-inducing"), *Temple of Doom* continued the adventures of Indiana Jones by going back in time for a pre-*Raiders* adventure. Set mostly in India, *Temple of Doom*—originally entitled *Temple of Death*—pits Indy against Mola Ram, an evil high priest of the Thuggee cult who has kidnapped hordes of local children, in a race to recover three lost holy stones possessing great power. Joining Indy (when not in need of rescuing) are Willie Scott, a nightclub singer played by Kate Capshaw (who eventually married director Spielberg), and Short Round, his young Chinese sidekick played by Jonathan Ke Quan. Once again, Lucas devised the story and Spielberg brought it to life.

As with the first Indy film, there's much to look for on the screen and many tales that take place behind-the-scenes:







## Solo Shot

One take. That was all it took to get the shot of the fiery truck explosion in the streets of Cairo. The truck was first flipped by a hydraulic thrust by a pole then detonated.

the scalding temperatures had made the tires soft, so crewmembers were able to rock the plane off of the pinned Ford. Spielberg said later that Ford let out a terrible scream but suffered no other real injuries. "Steven's so... observant," Ford said later. "There was an airplane on my leg." But as he pointed out to *Prevue* magazine, "I know they're not going to kill the main character in a twenty million-dollar film. I also know Indy wouldn't look good with a peg-leg."

Ford also did many of his own stunts during the filming, though he preferred to refer to them as "physical acting." It gave the film a stronger continuity, he explained. The more he

could be seen in the role, the more believable it would be for the audience. Besides, if he didn't, he joked, "there wouldn't have been much left for me to do." So he learned to use the bullwhip like a pro, lashing himself repeatedly for a few weeks until he got the hang of it; he hung to the front of a moving truck, legs splayed on either side of the turning wheel; he allowed himself to be dragged along behind the same truck, a thin padding and his leather jacket between him and the road. "Just one more useless experience," he admitted as he prepared for the stunt. More than any other feat, Ford faced the steady challenge of keeping Indy's trademark fedora on his head during the shoot-

## GLOBE-TROTTERING: RAIDERS ON LOCATION

While a good part of *Raiders* (Indy's house, the South American temple, the Map Room, the Well of Souls, the catacombs, the Raven Bar, the Bantu Wind cabin and hold, and the altar) was filmed on seven soundstages at EMI-Elstree Studios in Borehamwood, England, some of it was filmed in places a little more accessible to the general public. Of course, you might have to do some globe-trotting if you want to see them all....

### LA ROCHELLE, FRANCE

The first scenes shot were those of Indy boarding the Nazi submarine *Murffler*, which had been built for a German studio's film that was ultimately cancelled. (One Frenchman, happily surprised to meet Steven Spielberg arriving in La Rochelle, identified the director as the man behind "Jaws of the third kind.")

### TOZEUR, TUNISIA

Fans of George Lucas's other hit film will recognize one of the Tunisian desert sites right away. The settings for the Tanis dig, the Flying Wing (the Nazi airplane), and the truck chase might not stand out, but the procession—when Belloq leads the Nazis to the place where he plans to open the Ark—should be familiar: It's the same canyon where Luke Skywalker meets Obi-Wan Kenobi in *Star Wars: Episode IV A New Hope*.

### KAIROUAN, TUNISIA

The city of Kairouan stood in quite well as Cairo of the 1930s... with one small exception. So that Indy, Marion, and Sallah could view the city from the balcony of Sallah's house, nearly 300 TV antennas around Kairouan had to come down to make the city appear historically accurate.

### KAUAI, U.S.A.

This is easiest location for Indy fans to see with their own eyes, and it's one of the best. The opening shot of the film—the Paramount logo fading into a "South American" mountain—was filmed on the Hawaiian island of Kauai. The mountain, part of the Anahulu Mountains, is called Kalalea Ridge, or King Kong Mountain (you can see the shape of the great ape's profile along one edge of the mountain). You can catch a brief glimpse of the same mountain in another Harrison Ford film, *Six Days Seven Nights*, as Anne Heche prepares to board Ford's plane. (The mountain is visible over Ford's shoulder, beyond the plane itself.) Furthermore, the *Raiders* river scene (in which Indy jumps into the river to escape the Hovitos) was filmed in Kauai as well, along the Muleia River. (The spot where Indy swings on the vine is best seen from the Menehune lookout, a fishpond accessible to tourists.)

Thanks to Judy Drosd, Film Commissioner of Kauai, for her invaluable assistance.



Photo by Michael G. Ryan

N'S ENTHUSIASM TO GET OUT."—ACTOR HARRISON FORD



# RAIDERS OF THE LOST ARK



unexpectedly down her back. "Whenever she didn't see me, she'd look up," he later joked.

In the end, no one had need of the antivenom serum kept on the set, and though the production team wrestled with other problems (the snakes loved fire, for instance, while the script called for them to be afraid of it), the crew headed off for the Tanis dig shots. Ironically, once back home after finishing the film, Harrison Ford was bitten by a snake in his garden.

The desert in Tunisia doubled for the Egyptian desert and the Tanis dig site outside of Cairo because, as associate producer Robert Watts pointed out, the film didn't call for "the pyramids, the sphinx, or the Nile." The desert was unforgiving—daytime temperatures soared to 130 degrees, and the 600

extras and 80 crewmembers went through nearly 5,000 gallons of water a day. Dysentery plagued everyone. "We should make a movie about people going crazy in the sun," Spielberg suggested at one point in the seemingly endless shoot. (When he had finished directing the scene in which the truck supposedly carrying Marion in a basket explodes, he described it as the symbolic "get me out of Tunisia shot" that indicated they had wrapped in the desert.)

Actor Harrison Ford had his share of trauma as well. In addition to dysentery (which resulted in a much-abbreviated fight scene with an Arab swordsman—"after a couple of weeks in Tunisia," he told *Rolling Stone* of his creative input to the film, "I matched Steven's enthusiasm to get out."), Ford had a close



encounter of the painful kind with the German Flying Wing airplane. During the shooting of the fight sequence with the German mechanic, he lost his footing and went down under one of the plane's tires, which then proceeded to drive up his leg. Fortunately, the plane's brakes worked, and

## "AFTER A COUPLE OF WEEKS IN TUNISIA, I MATCHED





on the set, which was supposed to be carpeted wall-to-wall with serpents. Fake snakes didn't seem to help much. With 40 rubber snakes on a single wire, when they moved, it resembled what Spielberg called "a syncopated June Taylor dance." Seven thousand more snakes were brought in the next day, making the scene much closer to Lucas's original vision, but much creepier in the minds of most of the cast and crew. (One crewmember's entire job was to keep the pythons away from the actors.) Karen Allen, who played the film's heroine, Marion Ravenwood, shot the scene "barefoot, with nothing on my back, in a little party frock" while Ford wore a leather jacket and thick boots. Worse, Spielberg wasn't above using the snakes to elicit more realistic reactions of terror out of Allen by dropping them

## TRUCK? WHAT TRUCK?

For the observant and informed fan, *Raiders* offers up a handful of moments that are worth catching on your second—or your twenty-second—viewing.

- Continuity on a film is particularly challenging. Consider Indy and Satipo as they enter the ancient temple in search of the idol at the beginning of the film: tarantulas clearly appear on Harrison Ford's shoulders as he parts the cobwebs, only to disappear as the angle changes to show his back. Furthermore, when Bellog takes the idol from Indy a few minutes later, thick cobwebs hang from it as he raises it over his head to show the Hovitos warriors—but when the angle shifts to focus on the idol, the cobwebs are gone.
- Indy races to the Waco plane just ahead of the Hovitos; note the plane's ID number: 08-CP0, an homage to two famous Star Wars characters.
- Indy's shooting of the Arab swordsman in the Cairo marketplace was not the original plan. The carefully choreographed fight was tossed out when Ford, suffering from a bout of dysentery and eager to avoid too much physical strain, suggested to director Spielberg a quicker way to resolve the scene. "Why don't we just shoot him?" he suggested. Equally creative were two other Ford ad-libs that remained in the final film, the lines "I'm making this up as I go," and, "It's not the years, honey. It's the mileage."
- When the truck supposedly carrying Marion in a basket begins to tip over before exploding, watch carefully for a glimpse of the upright telephone pole beneath the truck that was spring-loaded to tip the vehicle over.
- As Indy first drops into the Well of Souls only to confront an angry cobra, hood flared, keep an eye out for a second cobra—the first one's reflection off the glass between it and Harrison Ford.



- Provided your screen is large enough, you might catch a glimpse of an unusual hieroglyphic on the wall behind Indy and Sallah as they lift the Ark from its resting place in the Well of Souls: R2-D2 and C-3PO are featured among the other more traditional Egyptian images.
- When Indy slides beneath the truck carrying the Ark, you can see a small trench dug into the road. Stuntman Terry Leonard didn't feel there would be enough clearance beneath the truck without it. That is, however, Harrison Ford being dragged along behind the truck at a fairly healthy speed. As he said before shooting the stunt, "I'm sure it's not dangerous. See, if it was dangerous, they would have waited until we got more of the movie done before they shot it. I still have several talking things to do yet. I think they're pretty sure my mouth will survive."
- Yes, a fly crawls into Bellog's mouth as he confronts Indy en route to opening the Ark near the film's end. That's the easy fly to spy. For more of a challenge, watch for the one that crawls across Harrison Ford's nose when Indy discovers Marion, alive but tied up, in a tent at the Tanis dig site.
- When the rats scramble from the pulsating Ark as it rests in the hold of Katanga's ship *Bantu Wind*, the camera focuses in particular on one rat as its head turns in confused circles. This was not a planned effect—the rat in question had belonged to animal trainer Mike Culling since it was a baby and had an equilibrium problem that made it behave that way. Spielberg thought it was so appropriate that he kept it in the film.
- A film is rarely, if ever, shot in order. *Raiders* is no exception: the first scene shot was the exterior scenes of Indy climbing aboard the German submarine. The last was as Indy swings out into the river and boards Jack's plane near the film's beginning. The plane actually crashed during one take-off with Harrison Ford aboard. Fortunately, no one was hurt, and the plane wasn't damaged. Of course, they had to shoot the scene again. Harrison endured an equally dangerous moment earlier in shooting when the Flying Wing, in the midst of Indy's fight with the German mechanic, began to roll over Ford's leg. Once again, Ford survived to continue with his "talking" bits!

D, BUT IT LOOKS GREAT ON FILM."—DIRECTOR STEVEN SPIELBERG



that sparks the conflict in a tale), drawing inspiration from *Spear of Destiny*, which outlined Hitler's obsession with religious artifacts. As Spielberg later noted, Hitler thought he might become "omnipotent" if he possessed these artifacts, making his maniacal quest for world domination even more terrifying. Kaufman had first heard about the Ark from his doctor when he was eleven years old, and it now seemed like the natural springboard to get the adventure rolling.

Overriding all of these cinematic and historical possibilities, Lucas allowed himself to be driven by a simple vision of his hero jumping from his horse to a stagecoach—or, in this case, a truck—a staple of his boyhood Saturday serials. And this is just the tip of the homage iceberg in *Raiders*: the DC-3 winging

its way across the Himalayas is a tip of the hat to the 1937 film *Lost Horizon*, the entire truck chase is an homage to John Ford's 1939 masterpiece *Stagecoach*, and the ending—with the Ark disappearing into a warehouse packed with anonymous boxes—is a reference to *Citizen Kane*, the greatest film ever made, according to many. Lucas and Spielberg were creating a film not only for the '80s but for all time. Still, they were driven by even simpler motivations.

"I'm really doing it more than anything else so I can enjoy it," Lucas said once during production in the Tunisian desert. "I just want to see this movie."

## MAKING MOVIE MAGIC



### Snakes Alive!

From 40-feet above, 9000 snakes seem fairly harmless—and they were. "The hardest thing was to get them to strike," said producer Frank Marshall. "I was dancing around with a little handkerchief trying to get them to strike!"

"I know it feels stupid," Spielberg told one extra playing a Nazi in the film's climactic moment: the young man needed to react wildly to spirits emerging from the opened Ark, spirits that hadn't yet been created by Industrial Light & Magic. "But it looks great on film," Spielberg reassured the extra.

Though it came in 12 days ahead of schedule, *Raiders* was still a challenging film to make. It required an exceptional commitment and vision from everyone involved. Even before shooting began, Spielberg and Ford went through the script on a ten-hour flight to London, and by the time they arrived, they felt the film was ready to go. Some of the miniature model sets designed to give Spielberg a sense of his scenes took up entire rooms. And the crew only had a few days to shoot the submarine scenes, two days of which were made impossible by choppy seas and pounding rain. Still, the entire cast and crew stayed on target and moved on from La Rochelle, France, to London for the first set shot.

The first complications arose in Elstree Studios on the Well of Souls set. The original story had Indy "fall down into a snake pit," Lucas said, "because... that's what heroes do." Setting up that scene, Spielberg discovered that the 2,000 live snakes his animal handlers had rounded up barely made a dent

"I KNOW IT FEELS ST





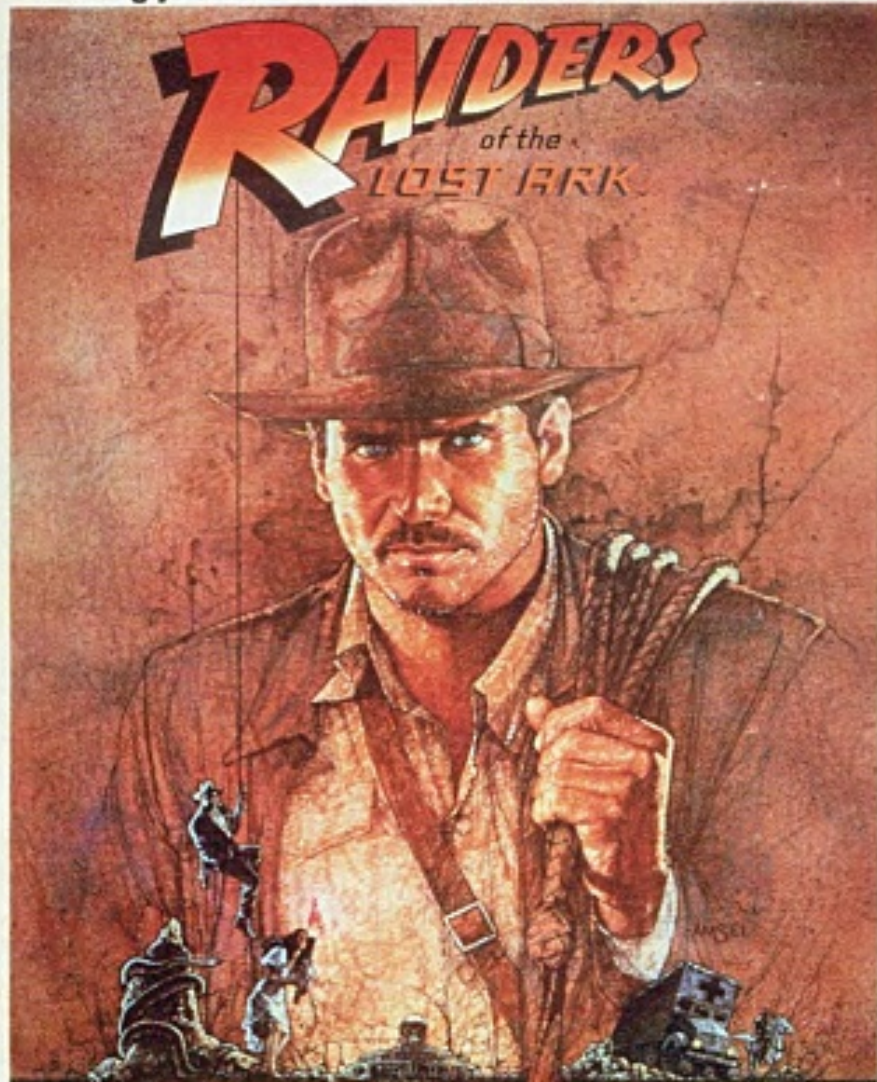
## Lost Art

Artist Jim Steranko's production paintings of Indiana Jones established the look and character that ultimately led Lucas and Spielberg to actor Harrison Ford.

## On the Marquee

Each Indiana Jones film featured two different theatrical posters, but the first is perhaps the most famous. The painted "cracks" give the poster an appropriate "weathered" look.

The creators of **JAWS** and **STAR WARS** now bring you the ultimate hero in the ultimate adventure.



CAST: HARRISON FORD, KAREN ALLEN, PAUL FREEMAN, RONALD LACEY, JOHN RHYS-DAVIES, DENHOLM ELLIOTT  
MUSIC BY: JOHN WILLIAMS  
DIRECTOR OF PHOTOGRAPHY: VICTOR ALFONSO  
EXECUTIVE PRODUCERS: FRANK MARSHALL, STEVEN SPIELBERG  
PRODUCED BY: LAWRENCE KASDAN  
SCREENPLAY BY: GEORGE LUCAS  
DIRECTED BY: PHILIP KAUFMAN

WE ALL HAVE OUR DARK MOMENTS

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# RAIDERS

of the  
LOST ARK™

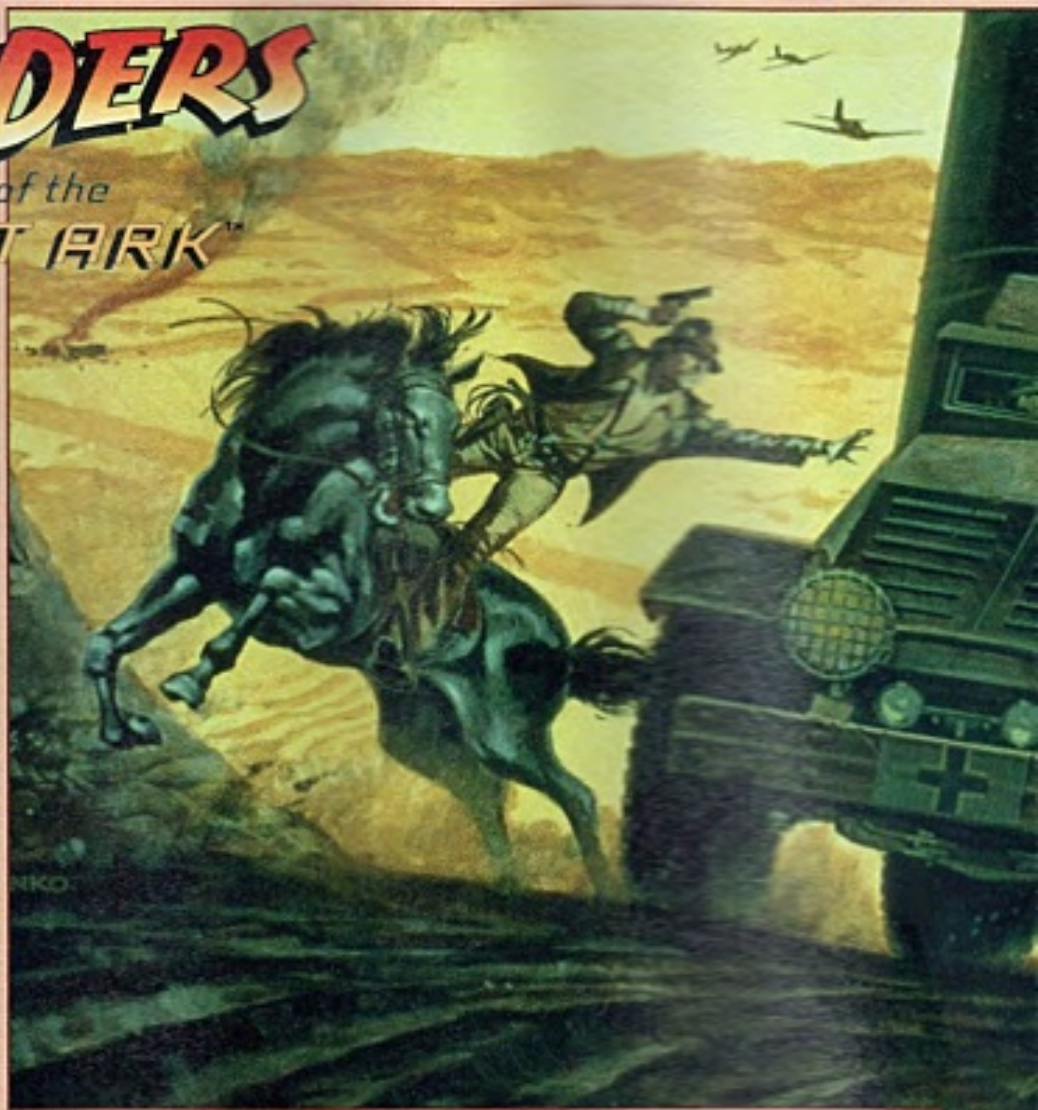
When the house lights finally dim, the familiar Paramount logo fades into the shadow of a South American mountain, and moments later the action begins. By the time our hero Indiana Jones finds himself running for his life in front of a massive rolling boulder, Michelle is laughing and shouting with the rest of the audience, sitting up on her knees in a seat that's too big for her.

"Run!" she shouts at Indy.

"The audience never shuts up," director Steven Spielberg said proudly of the people who came to see his film *Raiders of the Lost Ark* in 1981. "From the beginning, they began to applaud and laugh and scream and talk with each other and talk to the screen. It was like an event."

And it is. Michelle and I were standing in a long line just to get our tickets. Except we aren't attending a 1981 screening of the film—it's a warm February afternoon twenty years later, and the Cinerama is hosting a revival of all three *Indiana Jones* films, presented in 70mm, one film a week with a grand finale of a special back-to-back-to-back presentation in early March. Posters from all three films' original releases grace the theater's walls. This is the same theater that hosted a massive premiere for *Star Wars*: Episode I *The Phantom Menace*, so the lobby is decorated with cool photos of costumed fans from the local Seattle *Star Wars* society. The turnout for *Raiders*, though, is notably less than for *The Phantom Menace* (which lined up around the block for days on end); we are talking about a film that's been around for two decades.

"We had quite a good turnout. We were amazed to see the lines we had," manager Kari Palsson says. "We had nearly 500 people for many of the shows—lots of kids, some of them seeing it for the first time. This is a film that's been available on videotape for years, but the audiences were whooping and hollering as if it were brand new."



## THE ROOTS OF RAIDERS

The origin of *Raiders of the Lost Ark* is a moment of Hollywood history: George Lucas, retreating to a Hawaiian beach to anxiously await the release of *Star Wars* in May of 1977, hunkered down in the sand with his friend of ten years, Steven Spielberg, who was anticipating the release of his own cinematic gamble, *Close Encounters of the Third Kind*. The two men built a sandcastle that stood against 30 minutes of tide. And as they labored, Spielberg told Lucas about his ambition to direct a James Bond film.

"I've got something better than Bond," Lucas told him, the story goes, and thus did the two men begin to share the vision for Indiana Jones, the hero of a tale Lucas had been considering for some time, one he was



"IN HIS SPARE TIME, HE'S A GRAVE RO



"IT'S NOT THE YEARS, HONEY,  
IT'S THE MILEAGE"



## CELEBRATING THE 20TH ANNIVERSARY OF *RAIDERS OF THE LOST ARK*

BY MICHAEL G. RYAN

The Cinerama in downtown Seattle is packed on a Saturday afternoon; both balconies are open. My eight-year-old goddaughter Michelle and I are sitting in the uppermost balcony above the 30-foot-high screen, waiting with hundreds of others for the show to begin.

"Is this a good movie?" she asks me.

"Wait and see," I suggest.



**A JEDI WITH  
NO MEMORY  
FACES HIS  
PAST!**

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**NEW ARC ON SALE JULY 2001 - OCTOBER 2001**

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